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LONG CAREER IN SONG ENDS FOR CHARLES SANTLEY AT EIGHTY-NINE

Famous Victorian Baritone Dies in London at Ripe Old Age—Twice Visited America at Height of Powers—Gave Up Opera After Unusual Success to Devote His Gifts to Oratorio and Concert—Celebrated Jubilee in 1907—A Picturesque Figure and Vocal Giant

DEATH has removed another of the stalwarts of song. In the passing of Sir Charles Santley, the most famous English baritone of the Victorian era, a great oak of the last century fell. A ruddy personality to the last, he was in his eighty-ninth year when the end came on Thursday, Sept. 21. After a lifetime of roving, in which he knew the pinch of want and the sting of many keen disappointments, as well as fame and success such as were shared by few vocalists of his day, he slipped into eternity from his home in London—the city in which he achieved the most memorable triumphs of a career that spanned continents and seas, extending from his homeland to America, from Italy to South Africa, and from Egypt to Australasia.

America knew him well, as the result of his visits in 1871 and 1891, but he was essentially a British artist, not only one typical of his race and his period, but one whose fame was chiefly the result of his achievements at home. He was to England what the late David Bispham was to America. Their artistic personalities were similar, and their careers proffered some rather striking parallels. Each had to contend with a Puritanical environment and with family objections to the theater; and each, in turn, gave up the stage, after having established himself as among the foremost lyric artists of the day, to devote himself to concert and oratorio. Each grew venerable in the service of song, only to struggle with adversity in those sunset years when each had hoped for the richly-earned comforts of an honorable retirement.

Santley was born in Liverpool, Feb. 28, 1834, twenty-three years before Bispham first opened his eyes and tried his voice in Philadelphia, and he survived the American, who died in 1921, by a scant eleven months.

Many years have elapsed since Santley was in his prime, and his successes in opera, concert and oratorio seem almost legendary to-day. The names of the artists with whom he sang—Mario, Giuglini, Gardini, Tamberlik, Wachtel, Sims Reeves, Parepa-Rosa, Alboni, Grisi, Tietjens, Trebelli, Nilsson, Ronconi and Karl Formes—only add to the dimness and distance of his heyday on the operatic stage. Perhaps its best remembered anecdote—since it is recounted everywhere in books on the opera—is that of the origin of the air, "Dio Possente" ("Even Bravest Heart"), which Gounod added to the score of "Faust" especially for Santley's benefit, after the young English baritone had achieved a striking personal success as *Valentine*—a rôle



Photo by Floyd, N. Y.

FRED PATTON

Bass-Baritone, Who Has Become Widely Known as an Oratorio and Concert Singer Through His Many Appearances at Festivals in the United States and Canada. He Made His Operatic Début During the Recent Season of the Zuro Opera Company in Brooklyn. (See Page 31).

which had previously seemed a rather secondary one. The air, as interpolated, was first sung by Santley at the performances of the work in London in 1864.

In his own story of the incident, related in his book "Student and Singer," published in 1902, Santley said that the air was written at his suggestion. "When 'Faust' was produced in English early in 1864," he wrote, "I suggested that Gounod might write a song for me, taking the melody which occurs in the prelude to the first act as a theme. At first he demurred, as he considered he had not

been well treated with regard to the business arrangements connected with the work; but he consented when he learned it was for me and in a few days sent me the pianoforte score of 'Even Bravest Heart.'

So negligible was the rôle of *Valentine* considered after the first Paris performances that it was only by earnest petitioning that Santley, who regarded the death of *Valentine* as the finest ensemble in the opera, could persuade Mapleson to

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LIST "BORIS" FOR CHICAGO OPERA AS SEASON'S PLANS ARE CONSIDERED

Engagement of Chaliapine Points to Production of Moussorgsky Opus—Mme. Homer May Join Company—"Manon" a New Rôle for Galli-Curci—Schipa to Sing "Romeo"—"Forza del Destino" for Raisa—Mary Garden, Edith Mason and Lappas to Be Prominent

CHICAGO, Sept. 25.—The latest plans of the Chicago Civic Opera Association indicate that the French repertoire will be considerably curtailed this season. On the other hand, additions will be made to the German list. It is expected that "Boris Godounoff" will be produced for Feodor Chaliapine, and it is definitely announced that Verdi's "La Forza del Destino" will be presented. A further statement is to the effect that the management hopes to conclude a contract with Mme. Louise Homer.

Since the statement was issued early this month that Chaliapine had been engaged to sing in a limited number of performances this season, there has been not a little speculation as to the work in which he would be heard. It was the general opinion that this would be the Moussorgsky opus, but the announcement of the engagement of the famous bass did not pass without conjectures as to whether or not he would sing another rôle in America this season. After his sensational performances of "Boris" at the Metropolitan in New York last winter and the release of the news that he would return for a more extended season this year, there was talk of his possible re-appearance in the title-rôle of "Mefistofele." Rubinstein's "Demon" also became the subject of rumor. Now, however, it appears that it will be "Boris" in which he will make his operatic bow to Chicago.

"Boris" was given four times by the Russian Opera Company in Chicago last spring, and during the summer it was heard three times at Ravinia with Adamo Didur in the name part. In the Auditorium Theater, however, it will be a novelty.

It is learned officially that in all probability a contract will be concluded shortly with Mme. Louise Homer. She is expected to appear about the second week of the season, and to sing in a number of special performances in Chicago, and on tour in Boston, Pittsburgh and Cleveland. Among the rôles listed for Mme. Homer are *Amneris* and *Azucena*.

Meanwhile preparations are being made for the presentation of Rimsky-Korsakoff's "Snégourochka," with the scenery designed by Nicholas Roerich. This was announced as a novelty for last season, but it did not materialize, although the company had scheduled it ahead of the production of the same work at the Metropolitan in order to achieve an American première. In the Chicago production, Ina Bourskaya will

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MORE NEW ARTISTS FOR METROPOLITAN

Gatti-Casazza Engages New Singers, Ballet Master, and Stage Director

Four new artists have been added to the list of those already announced for the coming season at the Metropolitan Opera House by General Manager Giulio Gatti-Casazza, who will return next week from a summer tour of Europe. These include two singers, a ballet master who will share with Rosina Galli the task of training the ballet, and a stage director to work with Samuel Thewman, the present director.

Thalia Sabanieva, who is Greek by nationality, and whose career has included performances in the leading opera houses of Russia, is the new lyric soprano. Emile Rousseau, American dramatic tenor, has been engaged for a few performances.

The new stage director, as announced some weeks ago in *MUSICAL AMERICA*, is Wilhelm von Wymetal, who for many years has been associated with the Vienna Opera House. His engagement was made necessary by the amount of work incidental to the many new productions at the Metropolitan this season.

August Berger, the new ballet master, occupied the same office for many years at the National Opera House in Prague.

Kousnietzoff and Bakst Organize Com- pany for America

The company of Russian singers, dancers and actors recruited in Paris last season by Maria Kousnietzoff and Léon Bakst, arrived in New York during the past week for a season at the Booth Theater. Bakst has an international reputation as stage designer, and his work with the Diaghileff Ballet Russe, which visited America several seasons ago, is well known. Mme. Kousnietzoff sang for one season with the Chicago Opera Association. The entertainment will be known in New York as "The Revue Russe." It was brought here by Sam S. and Lee Shubert, theatrical managers, through Elisabeth Marbury, who began negotiations shortly after witnessing the performance given by the company at the Femina Theater in Paris. Associated with Bakst and Mme. Kousnietzoff are Boleslawski, Mme. Arneva, Mme. Moerschmidt, Mme. Ofelbeska, Mme. Sanina, Mme. Leontowich, Mme. Efremova and Mme. Platonoff and Koline, Posemkowsky, Dnieproff and Gasthous.

Son of Caruso Married in Naples

Enrico Caruso, second son of the late tenor, was married to Eleanor Canessa in Naples on Sept. 20, according to an Associated Press dispatch. Mr. Caruso, who is nineteen years of age, was educated in the United States, entering the Culver Military Academy at the age of sixteen. During the illness of his father in the autumn and winter of 1920-21, he remained at his bedside in the Vanderbilt Hotel, New York. He has passed much of his time abroad since the great tenor's death. The bride's father was an old friend of the singer, who was buried in the Canessa family tomb.

May Practise Till Midnight, Whatever the Lodgers Think

CHICAGO, Sept. 23. — A precedent important to music was set down last week by Judge Richardson of this city, when he decided that an amateur musician may practice all day until midnight without interruption. The judge came to this decision after Arthur Soderling complained that the off-key wailing of the saxophone of Albert Wenzel, fifteen years old, Carmen Avenue amateur musician, prevented him from working at his occupation of draughtsman. The judge placed Soderling under a peace bond and decreed that young Wenzel may practice until midnight and have his window wide open if he chooses.

Vienna Opera Seats Sell at 300,000 Crowns

VIENNA, Sept. 19. — Seats at the opera here now are quoted in hundreds of thousands of crowns. Owing to the continual slump in the value of Austrian currency the Staatsoper management has announced an advance in the price of seats which brings a box to 300,000 crowns; a loge seat to 66,000 crowns and seats in the fourth balcony where the first come are first served to 24,000 crowns. A similar raise in theater prices scales from 120,000 crowns down to 12,000 crowns.

Organ Comes Out Worst in Church Fight

BORDLEY, KY., Sept. 23. — An organ recently placed in the Christian Church here had a brief but eventful career, for after it had been the cause of many months' wrangling among members of the congregation, it was found, a smoldering mass of embers, in the churchyard, having been removed, chopped up and set on fire, after coal oil had been poured on the pieces. Whether the instrument had enraged an austere parishioner or whether one section considered it a "general nuisance," has not been determined.

Gigli to Add Two Important Rôles to Repertory During Coming Season



Photo by Bain News Service

Beniamino Gigli and Family on the Liner "Colombo" Just Before Landing in New York. Left to Right: Mrs. Gigli, Enrico Rosati, the Tenor's Teacher, Beniamino Gigli, Enzo Gigli. In Front, Rina Gigli

A VISIT to the apartment of Beniamino Gigli is almost a visit to Italy. Surroundings are different, of course, for our apartments, especially studio apartments such as the Metropolitan tenor inhabits during his working months on this side, are utterly different from anything found "over there." But, after all, it is the spirit that transforms the house into the home, no matter what the locality.

The tenor was heard trilling away, while in the *salon* his two children, Rina and Enzo, were building an elaborate *palazzo* of blocks, the latter singing "La Donna è Mobile" in a clear and not unmusical treble for a child of four.

"He sings all the time," said the Signora Gigli, "and we hope of course that he will be an artist when he grows up. It is quite extraordinary how he learns the tunes of his father's aria. Rina, we think, has dramatic talent, for she is already an amazingly good mimic and can give quite clever imitations of several of the well-known artists."

At this point the tenor appeared, his face decorated with the engaging boyish smile that makes him look about eighteen, though he is probably a decade older.

"And how are you?" he said. "It goes well with you since we met last? I have been marvelously well. We went to Italy

of course, but I did not sing at all except at a concert for the American Academy in Rome and once at a benefit for the Società Filarmonica of my native town, Recanati, but, the rest of the time, I—how do you say it?—'took it easy!'"

"You know already that, when I went over, I took with me the bust of Dante by Ruotolo, which the Dante Society had made as a gift to Gabriele d'Annunzio. When I got there, the poet was very ill, after a fall from a window. His chair slipped on the waxed floor and dumped him out. I was able to see him, however, and make the presentation, and he gave me a splendid photograph inscribed, 'Al Melodioso Messaggero, Beniamino Gigli il suo riconoscente Gabriele d'Annunzio.' I like that, don't you? It is poetic, I think, to be called 'a melodious messenger.'"

"Another interesting thing that happened to me was to be given the decoration of Commendatore, and, oh! since I have come back to New York, they have made me an honorary captain of the Police Force of the City of New York. And then I am to throw the first ball at the opening of the baseball season next year. I feel that is a great honor to start your great national game. I only wish I could play it!"

"Will I open the Metropolitan season: Chissà? They have not told me yet, but I shall know in good time. At any rate,

I am to sing *Roméo* in the revival of Gounod's opera, and *Vasco da Gama* in the revival of 'L'Africaine.' They both are splendid parts, and I am tremendously interested. Then I shall sing all the rôles I have appeared in here before. I have had very desirable offers to sing both in Mexico and Havana after the New York season, but I have decided nothing as yet. *Forse che sì, forse che no!*"

At this point little Enzo again burst out with "La Donna è Mobile" and his father called, "No, Enzo! It is this way!" and sang the phrase in full voice. The children stood attentively listening to their father and then the boy imitated him correcting the mistake. "Bene," said the tenor, and added: "They are my greatest interest in life, more even than my art."

JOHN ALAN HAUGHTON.

Edgar Stillman Kelley Asked to Conduct Own Works in Berlin

Edgar Stillman Kelley, is now in Berlin, arranging for the publication of his orchestral suites, "Alice in Wonderland" and "Aladdin," according to a recent dispatch to the New York Herald. The composer has been urged to give the works a public hearing in Berlin before his return to the United States.

Ovation for Melba in Australian Farewell

MELBOURNE, Sept. 19.—A remarkable demonstration took place here recently at a special operatic performance in which Dame Nellie Melba took part, on the eve of her departure for England, where she is to sing during the winter. "Otello" was the work performed, and at the end of the third act the enthusiasm reached its height when the Prime Minister, W. M. Hughes, came on the stage and kissed the singer's hand. Dame Melba was overcome, and said, "I cannot speak or I will break down. God bless you all." A crowd of several thousand persons was at the pier when her steamer sailed.

Resident of Lawrence, Mass., Among Nilsson Heirs

LAWRENCE, MASS., Sept. 25.—Anna Hanson of this city has been notified by a New York law firm that she is one of the heirs to the estate of Christine Nilsson, soprano, who died in Stockholm last November. Mrs. Hanson's father, it is said, was a son of Andrew Nilsson, brother of the singer. The value of the estate has not been made public, but the Mme. Nilsson's jewels are described in a foreign dispatch as alone valued at \$1,000,000.

Monteux Announces Boston Symphony Novelties

BOSTON, Sept. 25.—Among the novelties announced by Pierre Monteux for the forty-second season of the Boston Symphony are Saint-Saëns' "Carnival des Animaux," Honegger's "Horace Victorieux" and Chausson's "Soir de Fête." Russian music will include Stravinsky's "Sacre du Printemps," Scriabine's "The Divine Poem" and Rimsky-Korsakoff's Suite from "Tsar Saltan," that of England will include works by Holst, Vaughan Williams and Eugene Goossens and Tommasini will be among the Italian composers represented.

Jules Daiber Organizing Opera Company for Ganna Walska

Jules Daiber, New York concert manager, has been engaged by Ganna Walska, soprano, to recruit a company of singers which will support her on her return to the operatic stage, according to a dispatch to the New York Herald from Berlin, where the manager was a recent visitor. Mme. Walska, who recently married Harold F. McCormick of Chicago, is to appear in Paris with her own company at the close of the coming season. Most of the artists will be American, according to the cable, and will be recruited from New York and Chicago. The dispatch adds that Valerie Doob Friedman, an American singer, recently registered a great success in Mozart's "Escape from the Seraglio" at the People's Opera House and that Eddy Brown, violinist, is giving a series of recitals in Berlin.

Grainger Visits Grieg's Birthplace

Percy Grainger, pianist, was scheduled to play the Grieg Concerto in a special concert to be given by the local symphony in Bergen, Norway, on Sept. 28, according to a cable received this week by the pianist's manager, Antonia Sawyer. Bergen is the birthplace of the Norwegian composer.

Long and Picturesque Career of Sir Charles Santley

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let him essay it in London. The baritone's fellow artists also tried to dissuade him from wasting his time on it.

Refused to Italianize Name

Something essentially hale, characteristically hearty and fundamentally British distinguished Santley from other famous singers of his century. Mapleson related in his "Memoirs" of efforts which provincial managers and others made to induce the baritone to change his name to Signor Santalini; his illustrious confrère and fellow baritone, Jack Foley, having become known the world over as Signor Foli. But plain Charles Santley he remained (Gilbert and Sullivan might have dedicated to him the ditty "In spite of all temptation" in "Pinafore!") until by the process of knighting at the hands of his sovereign he became, in 1907, Sir Charles Santley. He was even better known for his performances of English opera (including both such native works as "Robin Hood," "Pauline," "The Rose of Castille," and "The Lily of Killarney," and translations of imported scores) than for his seasons of Italian opera under Mapleson and others. A writer of those times described him as "the best musician" among the English singers of the generation.

One of the Handelian airs with which his name was inseparably connected, "Oh, Ruddier than the Cherry," gives a suggestion of the man and the artist. His life had in it something resonant and orotund. He referred to himself humorously as a "Liverpudlian"; he loved his pipe, his roast beef and good wine, and—as he himself described it—he "slept not long but broadly." "Simon the Cellarer" was a song after his own heart. So was "To Anthea." These, with "Oh, Ruddier than the Cherry," "The Erl King" (which he always sang in English) and "Non piu Andrai" from Mozart's "Le Nozze di Figaro," were almost inescapable whenever Santley appeared on the concert stage. "Hearts of Oak" clung to him, wherever he went.

Of his vocal art, there are veteran auditors who can speak from personal recollection. The writer of these lines is not one of them, and can only fall back on opinions that have been expressed elsewhere by others. Among American critics, Henry T. Finck has paid generous tribute to Santley in his book, "Success in Music and How it is Won." The English writer, Fuller Maitland, said that Santley's singing of songs was as dramatic as if they were scenes on the stage. Yet, we are told, he never fell into the error of making lyrics sound operatic.

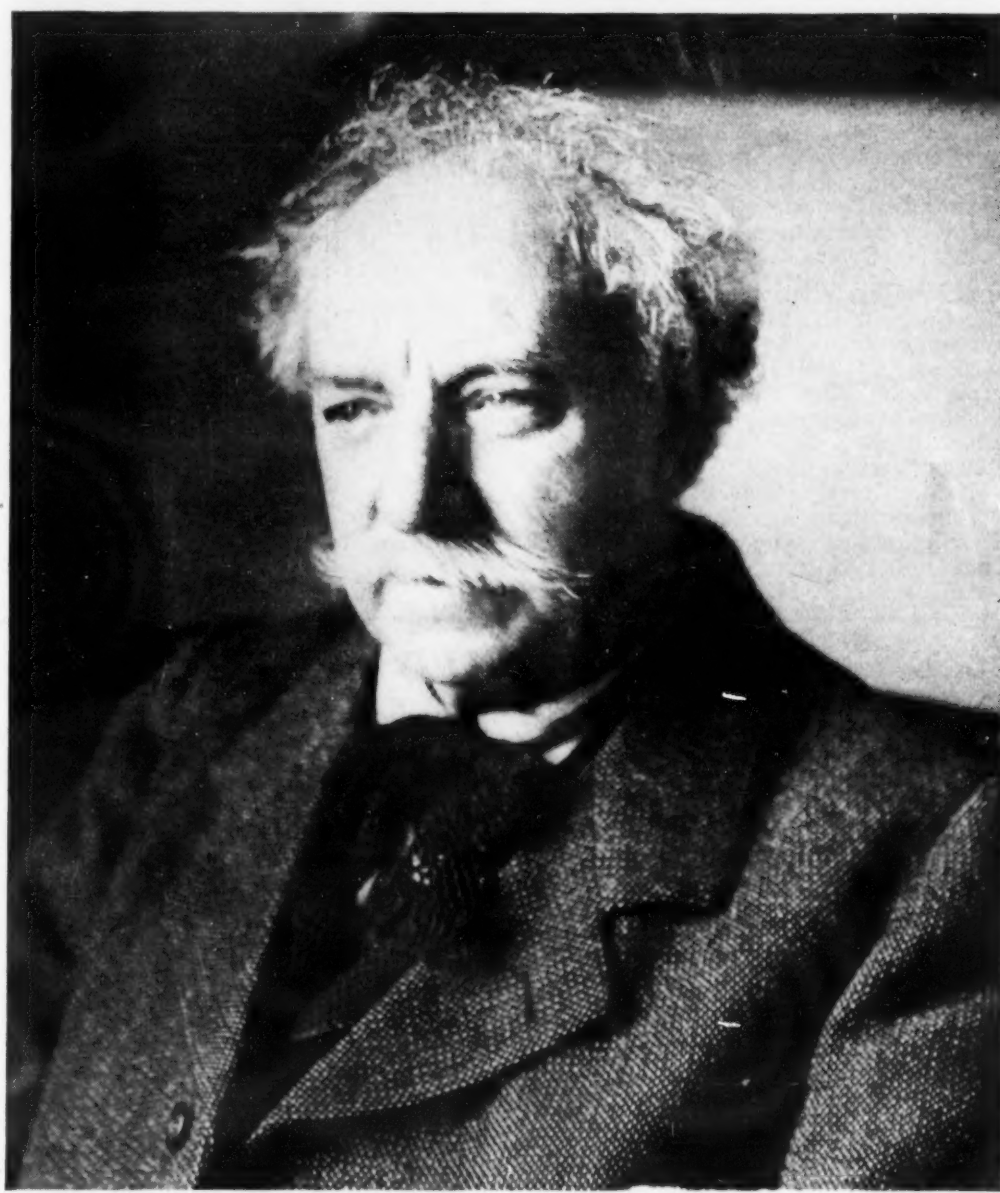
Characteristics of His Art

The voice was not one of unusual sensual beauty, nor primarily remarkable as an instrument, though it had power, vitality, resonance and intensity. "The quality"—to quote an article in Grove—"was less remarkable for richness or sonority than for its eloquence of expression, and had a timbre which in love-music more easily represented fiery passion than soft languor. This fire was never more perfectly in its place than in 'Elijah,' where it was prominent from the opening recitative until the end. His distinct enunciation, and power of varying the tone-color, were among his technical merits, but, beyond and above these, was the informing spirit of energy finely held in control."

In his volume, "Reminiscences of my Life," written when he was seventy-five, Santley recalled humorously that in spite of his much-praised enunciation he had heard it said that he spoke English with a foreign accent, and at various times he was referred to as an American, an Irishman, an Italian or a Dutchman! Though of Welsh ancestry, he styled his own speech "Irish-Liverpool." With evident relish, he told of a time when Mrs. Reeves, wife of the redoubtable but eccentric tenor, remarked that if Santley would only pronounce English as well as he did Italian, he would "do."

Began His Career as Tenor

Unlike Jean de Reszke, who began as a mediocre baritone and became the foremost tenor of the lyric stage, Santley was first a nondescript tenor and subsequently found himself as a baritone. Music, he has written, cost him "a Niagara of tears." His father was a musician, his mother sang, but both had a



Sir Charles Santley, Who Died in London, Sept. 21. A Recent Photograph

Puritannical abhorrence of the stage. He was permitted to study music, but not to attend the theater. At six, so he has recounted, he sang to amuse visitors at tea. He entered the drudgery of a counting house at fifteen. Two years earlier he had heard a performance of Balfe's "Bohemian Girl" which had left him unstirred. But clandestine visits to the theater soon awakened in him an aspiration to be an actor. The singer Staudigl was his first musical idol. Recognition of his vocal talents resulted in his being permitted to go to Italy, where he studied with Gaetano Nava. This was in 1855, when he was twenty-one years old. Meanwhile he had concluded that he was not a tenor and after a brief period of growling as a bass he discovered his rightful voice as a high baritone.

The swirl of opera in Italy soon ensnared him. He made his debut as *The Doctor* in "La Traviata" at Pavia, but after singing several other small parts returned to England, where he resumed his studies with so famous a master as Manuel Garcia. "Garcia," he said, "taught singing—not surgery." His first appearance before an English audience came in 1857, when he sang the music of *Adam* in "The Creation." Other early oratorio engagements were followed, in 1859, by his English opera debut as *Hoël* in "Dinorah," with subsequent appearances in "Trovatore" and "Lurline." In the years immediately following, he alternated between Italian opera and operetta, singing in "Robin Hood," "La Reine Topaz," "Fra Diavolo," "The Lily of Killarney," "The Marriage of Figaro," "Les Huguenots," "Don Giovanni," "Rigoletto" (which he added to his repertoire while on a visit to Barcelona), "Freischütz," "Zampa," "The Water Carrier," "Jocunde," and other favorite works of the day. He was the first to sing the name part of "The Flying Dutchman" in England, when an Italian performance was given of it in 1870 under the title of "L'Olandese Dannato."

Sang at Old Academy

Though he confessed to a love for the stage which clung to him through all the years after he foreswore the footlights, Santley was never fully happy in opera. He referred to it as "my great illusion *perdue*." He twice retired from it, only to be drawn back to it, before his third and final renunciation. His American appearances in 1871 at the

old Academy of Music followed an unsuccessful tour by a party of English balladists, and some oratorio appearances. He sang in both the so-called English opera and Italian opera seasons at the Academy in that year, the works in which he appeared including "Fra Diavolo," "Zampa," "Huguenots," "Trovatore," "William Tell" and "Don Giovanni." In Philadelphia he sang *Valentine* in "Faust" at a benefit for Jenny Van Zandt, which he described as "a bumper success." When he returned to this country twenty years later for an extensive tour, he made it clear that he wanted no more of opera.

Dictated to His Managers

By his own revelations, he must have been somewhat dictatorial in his relations to the several impresarios under whom he sang. He wrote some sharp statements regarding the Carl Rosa management, but was kinder in his recollections of Mapleson. He detested certain parts, and in signing an agreement with Rosa in 1875, insisted on a stipulation that he should not be required to sing in "Trovatore" or "The Bohemian Girl." But what was more audacious, he induced the manager to agree that he should have the right to choose the artists who were to be his companions in the operas in which he played. "We quarreled," he wrote in his "Reminiscences," "over the second stipulation, as he (Rosa) wished to insist upon introducing a member of the company into the cast of the first opera, 'The Marriage of Figaro,' who I knew was totally unfitted for the part to be entrusted to him."

Imagine a singer at the Metropolitan to-day objecting to the conductor's cuts! Things were different in Santley's time. "We had a little tiff at the first rehearsals," he wrote of "Figaro" and Rosa, "when I found the splendid sestet in the second act was to be omitted, to make way for some silly dialogue, which he insisted was more effective (Oh, Mozart!). There I let him have his way; but I insisted on the finale of the first act being performed without a cut, and in that I had my way; the finest finale ever written (Oh, glorious Mozart!)."

In accepting a re-engagement for 1876, Santley made his signature conditional on opportunity to appear again as *Vanderdecken* in "The Flying Dutchman," this time in an English version. But, as he has written, he soon convinced himself that he was not a Wagnerite. He found that, for him, the rôle

did not wear well. He was highly successful in it, but "by the time I had got through the fifty performances I had had quite enough of it, and I do not think I could be tempted to abandon my own fireside to hear it again." Later, he took an attitude which can be described as frankly anti-Wagner.

The music of Cherubim's "Water-Carrier," which he had "fiddled" in the years of adolescence, always sent a peculiar thrill, Santley said, through his frame; "no jim-bang of kitchen furniture, no horrid discords to set one's teeth on edge, nothing but pure delightful melody and harmony such as the degraded state of musical taste at the present day cannot appreciate."

After what he refers to as his secession from opera, Santley turned to sketching and painting, but could not satisfy his own artistic standards. His trees, he confessed, always resembled cabbages. Next, he tried composition and assiduously studied harmony. "My aim," he said, "was to crown figured basses with something approaching a melody, in which I rarely succeeded." As a matter of fact, he composed several orchestral works, a mass and other church music. Meanwhile his triumphs in oratorio equalled or even surpassed those he achieved in opera. For forty years or more he gained success on success in England in standard works that need not be enumerated here.

Honored at His Jubilee

Of his later years, there is little to be said. He began teaching in 1894, when he was sixty, having, as he put it, arrived "at years of discretion." The remark of Pauline Viardot Garcia that for the first lessons a master of singing ought to pay the pupil, not the pupil the master, since the master learns a great deal more than the pupil, was justified, he said, by his own experience. He owned himself keenly disappointed at the results of his labors with the students who came to him. So many of them were slovenly, so many obtuse! Several periods of ill health imposed financial as well as physical drain. Things went from bad to worse and the future looked gloomy for him, until old friends—chief among them the Earl of Kilmorey, who had been his pupil—organized a benefit concert (as Santley and others many years before had done for the tenor Mario when he was in similar distress) and celebrated the fiftieth anniversary of Santley's first appearance in London with a "jubilee" program which netted a large sum. This was in November, 1907, and it was at this time that King Edward conferred on the old singer the distinction of knighthood. Subsequently little has been heard in this country of Sir Charles, though he continued to sing in "Elijah" and other oratorios, and it would not be surprising to hear that a few days before his death he had frolicked through "Oh, Ruddier Than the Cherry."

"I take no formal 'Farewell,'" he wrote in 1909; "we may meet again. If it should not be here, I hope we may meet where there will be one Composer, one Conductor, and that we may all join in one choir and sing His praise for ever and ever."

He left behind him sundry writings, in addition to his compositions. "The Singing Master" and "The Art of Singing" are books for students and the teaching profession. "Student and Singer" and "Reminiscences of My Life" tell of his career and his adventures in many lands. A thorough, conscientious and indefatigable worker who rarely, if ever, missed a rehearsal (and this in the age when Patti by contract stipulated that no rehearsals should be required of her), he recounted, as one of the most amusing incidents of his career, how he once received a letter after a concert at Hobart, Tasmania, which read as follows:

"Sir—Will you please inform me if you were singing your best last night?—One of the Audience."

Those to whom his career and his personality have served as an incentive and an inspiration—and who can say how many they are!—will not so much sorrow now over his passing, as be grateful that the world of music was able to keep him so long.

He needs no eulogium. It would be more fitting and typical of the man, to toast him at his departure—to drain a beaker of good will in a not too melancholy farewell—with a health to stout old Sir Charles! OSCAR THOMPSON.

Eight Operas Sung in First Week of San Carlo Season in New York

Anna Fitziu in "Tosca" and "Lohengrin" — New "Carmen" Depicted by Dorothy Jardon—Miura an Exotic "Butterfly"

WITH large audiences to supply the plaudits, the San Carlo Opera Company continued merrily on its way at the Century Theater last week, following its salutary performance of "Aida" with representations of "Tosca," "Rigoletto," "Marta," "Carmen," "Madama Butterfly," "Lohengrin" and "Trovatore." The beautiful frame of the Century enhanced the stage pictures, though old questions of acoustics came back as successive performances found orchestral volume proportionately too weighty for the voices of the singers.

Anna Fitziu, whose first appearance of the season was Tuesday night in "Tosca," was more successful in the vocal than in the histrionic phases of the character. She sang the "Vissi d'Arte" particularly with tender significance. Mario Valle sang reliably as *Scarpia*, but seldom realized the quality of sinister authority in the rôle. Guido Ciccolini was moderately successful as *Mario*. Anita Klinova, Francesco Curci, Natale Cervi and Pietro de Biasi were in the cast. Carlo Peroni conducted.—(P. J. N.)

"Rigoletto" on Wednesday night again provided rich opportunities to Mr. Gallo's singers. Vincente Ballester's magnificent voice and convincing interpretative abilities gave new distinction to the name rôle. Josephine Lucchese, as *Gilda*, again exhibited her pleasant gifts to a New York audience. Gennaro Barra was a hoarse but otherwise successful portrayal of the rôle of the *Duke*. Other parts were capably taken. The large audience applauded every principal lustily and won a repetition of the finale of the third act, with Lucchese and Ballester.—(H.)

The household melodies of Flotow's "Marta" were sung, for the most part happily, by a competent cast Thursday afternoon. Ernest Knoch's treatment of the orchestral score was at times as Wagnerian as his own appearance in the pit, and the singers were not always audible. Josephine Lucchese was a *Lady Harriet* of personal charm and vocal prettiness, ably second by Anita Klinova as *Nancy*. Romeo Boscacci and Mario Valle had their way of it with *Lionel* and *Plunkett* and Natale Cervi was a genuinely amusing *Sir Tristan*. The chorus sang pleasantly, and save for some disagreements as to pitch and rhythm in the quartets, the performance was a smooth one.—(O. T.)

Dorothy Jardon's first-time assumption of the rôle of *Carmen* in Bizet's opera—the third *Carmen* of ten days in Greater New York—provided a considerable access of interest in Wednesday evening's performance. Flowers and many curtain calls were incidents of a very hearty reception. Her "Carmen" had pictorial and decorative qualities to commend it. She moved buoyantly and easily through the part, and danced gracefully. Dramatically, too, her portrayal had its

good points, though these were not in any way unusual. She sang expressively, if darkly and not always with steady tone. Of the remainder of the cast, Joseph Royer as *Escamillo* made the best impression, though Amador Famadas and Sofia Charlebois as *Don José* and *Micaela* contributed to a reasonably effective performance. Peroni conducted.—(O. T.)

Tamaki Miura's exotic characterization of *Cio-Cio-San* on Friday evening was the occasion for a notably hearty welcome from the little prima donna's admirers. Mme. Miura sang in a voice often well-bodied and usually expressive, imparting touches both of mischief and poignancy to the part. Gennaro Barra was a desultorily fervent *Pinkerton*; Anita Klinova was the *Suzuki*, and Mario Valle, *Sharpless*. The work of the orchestra under Peroni was of a competent order.—(R. M. K.)

Lives of Famous Composers to Be Illustrated in Moving Pictures

A PROJECT which has received the approval and praise of prominent musicians is that of Arthur Zinkin, who has organized Zinkin Productions to film the lives of great composers.

Mr. Zinkin points out that the lives of these men are not well known; and that, not only are they fascinating in themselves, but they offer an excellent means of stimulating interest in their music. For this purpose he considers the motion picture the most effective means to be employed, since it reaches the greatest number of persons.

More than a year has been spent by Mr. Zinkin in the gathering of material, in order that the stories might be perfectly accurate. He has examined a large number of books and periodicals and extracted from them the salient, epoch-making incidents of the composers' lives. This policy he has attempted to carry out in every department. The scenarios have been written by experts; the settings and costumes have been in the hands of Seymour M. Stone, artist; and Clarence Adler, pianist, is arranging musical scores to accompany the films from the music of each composer. The actors, whose names will be announced shortly, are well known screen stars.

The first production will be based on

Saturday afternoon's "Lohengrin" professed three excellent embodiments of important rôles—Anna Fitziu's vocally appealing and visually charming *Elsa*; Eleanora de Cisneros' big-voiced *Ortrud*, and Henri Scott's resonant and regal *King Henry*. Royer, though somewhat overweighted by the music, was a pictorial *Telramund*, and Boscacci, handicapped by lack of stature and smallness of voice, strove hard to be a *Lohengrin*. William Giuliani, who sings baritone but sounds like a tenor, was the *Herald*. Liberal cuts in the score, especially the choruses, were the rule. Conductor Knoch, all things considered, achieved good results from an augmented orchestra.

The evening's "Il Trovatore" brought forward Marie Rappold as *Leonora*. She sang higher phrases beautifully, but some of the music does not lie well for her voice. Famadas appeared to better advantage as *Manrico* than in any earlier rôle. Elia Palma, a baritone with one gesture but a good voice, was *de Luna*, and Cervi substituted for DeBiasi as *Ferrando*. Stella de Mette was an ample *Azucena*. Peroni conducted.—(O. T.)



Arthur Zinkin, Who Will Film Lives of Great Composers

the life of Beethoven, with Haydn, Mozart, Schubert, Schumann, Chopin and others to follow.

NORWEGIAN SINGERS IN ANNUAL FESTIVAL

Everett, Wash., Is Scene of Big Event—Choruses and Soloists Heard

By David Scheetz Craig

EVERETT, WASH., Sept. 23.—The seventeenth annual Sangerfest of the Pacific Coast Norwegian Singers, held in the local Armory on Sept. 2 and 3, under the auspices of the Everett Norwegian Singing Society, brought together 300 vocalists of Scandinavian parentage, under the leadership of Rudolph Moller, of

Seattle. The singers represented clubs from Portland and Astoria, Ore., and Bellingham, Stanwood, Everett, Gray's Harbor, Tacoma and Seattle, Wash. In these communities weekly rehearsals are held during the year under local conductors, who prepare the same program. It is surprising how well the clubs sing as a united chorus after a day or two of rehearsals prior to their annual meeting.

The program was largely made up of Scandinavian works by Grieg, Reissiger, Kjerulf, Soderman and others, although a number of songs were sung in English. Incidental solos were sung by Alfred Halvorsen, baritone, and E. W. Norgard, tenor.

The assisting artist was Jennie Norelli, lyric soprano, who has sung at Covent Garden and is now a Seattle resident. She was heard in an aria from "Traviata," the Bell Song from "Lakmé" and Scandinavian folk-songs, with Arville Belstad as a proficient accompanist.

An orchestra under the leadership of Max Elster played several numbers in a satisfactory manner.

The armory on both occasions was filled to capacity. The Everett Norwegian Singing Society, of which Matthew H. Forde is president, saw its efforts in promoting the festival crowned with a very encouraging success.

Mischa Elman Applies for Second Citizenship Papers

Mischa Elman, violinist, applied for second papers for naturalization as an American citizen in the New York Supreme Court on Sept. 21. The artist, whose first papers were granted in January, 1920, will take the oath of allegiance after the required period of three months has elapsed.

END SUMMER SERIES IN HOLLYWOOD BOWL

New Chamber Music Organization Formed in Los Angeles Announces Concerts

LOS ANGELES, CAL., Sept. 2.—The final concert on the summer orchestra series conducted by Alfred Hertz at the Hollywood Bowl, brought out an audience estimated at 20,000 persons. The attendance had been quite large for two weeks, but the income was not proportionate, as many patrons were using the season ticket books.

At this last concert, on Saturday night, there were several congratulatory speeches, and promises were made of succeeding seasons. L. E. Behymer, speaking for William A. Clark, Jr., founder and backer of the Los Angeles Philharmonic Orchestra, announced that Mr. Clark had offered to provide one-third of the \$100,000 necessary to provide permanent seating accommodation at the Bowl, if the Bowl Association raised the other two-thirds. A laurel wreath was presented to Conductor Hertz and a testimonial to Mrs. J. J. Carter, who has been untiring in her efforts to promote the success of the concerts.

The Los Angeles Chamber Music Society has been formed, with William E. Strowbridge as manager. Its members are Sylvain Noack, and Henry Svedrofsky, violins; Emil Ferir, viola; Ilya Bronson, cello; Alfred Kastner, harp; Henri de Busscher, oboe; Samuel Bennett, French horn; Pierre Perrier, clarinet; Joy Plowe, flute, and Blanche Lott, piano. This organization announces twelve concerts for the present season.

SONDERHAUSEN, Germany, Sept. 14.—City officials have erected a bronze tablet here to the memory of Max Bruch, who was for more than a year kapellmeister of the local orchestra.

FREIBURG, Sept. 13.—Schilling's "Mona Lisa" had its first performance here recently. The feature of the production was the excellent investiture provided by Adolph Glantz.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUG. 24, 1912, of Musical America, published weekly at 501 Fifth Avenue, New York City, for Oct. 1, 1922.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John C. Freund, who, having been duly sworn according to law, deposes and says that he is the editor of Musical America and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption required by the Act of Aug. 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Musical America Company, 501 Fifth Avenue, New York City.

Editor, John C. Freund, 501 Fifth Avenue, New York City.

Managing Editor, Alfred Human, 501 Fifth Avenue, New York City.

Business Manager, Milton Weil, 501 Fifth Avenue, New York City.

2. That the owners are:

The Musical America Company, 501 Fifth Avenue, New York City.

John C. Freund, 501 Fifth Avenue, New York City.

Milton Weil, 501 Fifth Avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are:

John C. Freund, 501 Fifth Avenue, New York City.

Milton Weil, 501 Fifth Avenue, New York City.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JOHN C. FREUND, Editor.

Sworn to and subscribed before me this 20th day of September, 1922.

[SEAL] MARGARET S. BROWN, Notary Public, New York County, No. 5.

New York County Register No. 113.

(My commission expires March 31, 1924.)

SINGERS PROMINENT IN SAN FRANCISCO

Hear Three Vocal Soloists in Week's List—Rush for Symphony Seats

By Charles A. Quitzow

SAN FRANCISCO, Sept. 23.—Doria Fernanda, contralto, appeared in concert under the management of Alice Seckels, in the Colonial Ballroom of the St. Francis Hotel, on Sept. 19. Her personal charm, appealing voice and intelligent interpretations sustained the interest of the audience to the last number of a program of twenty-three songs and four encores. Works of Wolf, Strauss, Schumann, Handel, Rossini, Martini, Charles Griffes, Wintter Watts, Vaughan Williams and others were given admirably consistent readings. Benjamin Moore's accompaniments were of uniform excellence.

Although the opening concert of the San Francisco Symphony is more than a month away, the advance sale of tickets for the series already almost equals that for the entire past season.

The Sunday afternoon organ recital at the Civic Auditorium was given by Theo. J. Irwin, former organist of Pomona College. Marjorie Sayles, as soloist, sang an aria from Verdi's "Ernani."

"Depuis le Jour," from Charpentier's "Louise," was the principal solo of Juanita Tennyson, who appeared on Sunday morning with the California Theater Orchestra. A delicate voice of unusually pleasing lyric quality and true intonation won the favor of the audience, which insisted upon three encores.

Presentation of operas selected by the vote of the public will be a feature of the light opera season to be inaugurated at the Rivoli-Rialto on Oct. 2 by Paul Steindorff and Ferris Hartmann.

Tito Schipa Returns, Eager for Work, After Months of Rest Abroad



Photo by Wide World Photos

Tito Schipa, Tenor of the Chicago Civic Opera Association

After a summer spent in Italy, amid old friends and boyhood surroundings, Tito Schipa, tenor of the Chicago Civic Opera Association, returned on the France on Sept. 22, thoroughly rested and fit for the early opening of a concert tour which will occupy him until the Chicago opera season begins.

The tenor sang outside his family circle only once during the three months he spent abroad, and then for the King of Italy and the President of the Argentine Republic at the reception the former gave for the latter in Rome. In addition to his opera engagements and his American tour, Mr. Schipa will go to Havana for several special concerts in January. His American tour will be resumed at the end of the Chicago season and will occupy him into the early summer. While abroad, Mr. Schipa added the rôles of *Romeo* and *Lionel* in "Martha" to his already large repertoire.

ARTISTS RETURN AS SEASON APPROACHES

Opera Singers and Conductors Predominate Among Week's Arrivals

American, British, French and Italian liners all contributed their quotas during the past week toward the total of artists hastening homeward from Europe for the opening of the autumn season. The Olympic brought Frances Alda and Lucrezia Bori, sopranos, of the Metropolitan Opera Company, and Kurt Schindler, conductor of the Schola Cantorum. Mme. Alda and Mme. Bori have been resting during the summer, the former at Carlsbad. Mr. Schindler spent several weeks in Constantinople after a tour of Western Europe.

Ossip Gabrilowitsch, conductor of the Detroit Symphony, accompanied by his wife, Clara Clemens, mezzo-soprano, who sang during the summer in Central Europe, were passengers on the Rotterdam. On the same ship were Walter Henry Rothwell, conductor of the Los Angeles Philharmonic, and Mrs. Rothwell, who spent several days in New York before leaving for the West.

Among the passengers of the Christoforo Colombo were Beniamino Gigli, Mrs.

Gigli, and their children, Enzo and Esterina. In the same party were Mr. Gigli's secretary, Renato Rossi, and his teacher, Enrico Rosati, of Naples. Valentina Crespi, violinist, also returned on the Colombo after a visit of several weeks in Italy.

Giorgio Polacco, conductor of the Chicago Civic Opera Association, and his wife, Edith Mason, soprano, of the same organization, returned on the Aquitania after a summer spent in resting and attending various European music festivals. Michael Fieber, violinist and medalist of the Petrograd Conservatory, was a passenger on the same liner. He has been playing in Poland during the past season.

Albert Spalding, violinist, returned to America by the Reliance after an absence of more than a year. He was accompanied by Mrs. Spalding. His accompanist, André Benoist, was also among the week's arrivals landing with his wife and daughter from the President Van Buren.

The troupe of Russian actors, dancers and singers headed by Maria Kousnietzoff and Léon Bakst arrived on the liner France for an engagement in New York. Dirk Foch was a passenger on the Mauretania returning to begin rehearsals of the City Symphony of New York, of which he is conductor.

The only departure of the week was Efrem Zimbalist, violinist, who sailed for Europe on the Resolute to undertake a two months' tour. He will pay a special visit to Leipzig to see his parents, who recently left Russia.

WARN SONG-WRITERS AGAINST SWINDLERS

Better Business Bureau Takes Action to Curb Fake Publishers

"Before signing an order or forwarding money, make sure of your publisher!" is the warning issued by the Music Industries Chamber of Commerce to amateur song-writers, thousands of whom are victimized every year by fake publishers. The Chamber, which has its headquarters in New York, is taking action through its Better Business Bureau with a view of putting an end to these swindles. Warning placards and leaflets have been issued by the Bureau, and all the music-dealers in the United States are being asked to post these placards and distribute the leaflets far and wide. "The legitimate publishers," the Bureau points out, "owe it to themselves to wipe out the song-sharks who are deluding the 'suckers' and getting their money."

The method employed by the fake publisher, the leaflet sets forth, is to send out alluring circulars and booklets showing how easy it is to turn out lyrics that may bring "fame and fortune." Contracts are sent for the victim's signature, and in order that he may be induced to sign, he is flattered by praise of his song-text, no matter how poor it may be, and told that it will be revised, and that the "chief composer" will set it to music. If he is slow in replying, he is pursued by a series of "follow-ups" until he takes the bait, signs the contract, and sends his money.

"Any hack musician of experience," the leaflet continues, "can grind out commonplace music by the yard. With song-texts set before him on the piano-rack, and plenty of music-paper, he'll wearily work all day on one or two formulas till sick of them, then use another, always basing his scheme on the popular music of the hour. This heartless, mechanical piffle is what these set-your-poem-to-music grinders sell at a good profit to their ignorant victims. We have positive evidence of the same music being sent to different victims in different states at the same time."

Cincinnati Singer Engaged for San Carlo Opera Company

CINCINNATI, Sept. 23. — Martha Doerler, soprano, has been engaged by the San Carlo Opera Company. Miss Doerler was a member of the Opera Company at the Cincinnati Zoological Gardens for several seasons. She is a pupil of Alfred Blackman of the Cincinnati Conservatory, and has received all of her musical education in her home city.

Gabrilowitsch Would Give Orchestra Concert with Leaders Behind Screen

Detroit Symphony Head, Back from Europe, Says Experiment Would Prove Worth of Conductor and Perception of Audience—Mme. Gabrilowitsch Heard in Munich and Other German Cities— May Go to Spain and Scandinavia Next Season

OSSIP GABRILOWITSCH, pianist, and conductor of the Detroit Symphony, and his wife, Clara Clemens, mezzo-soprano, returned to the United States last week after a summer of play in Europe: play for Mr. Gabrilowitsch, that is, for Mme. Clemens sang in concert in various German cities.

"I heard practically no music," said Mr. Gabrilowitsch, "and I really didn't want to hear any, so a couple of Wagner operas in Munich and a performance of Beethoven's Ninth Symphony, conducted by Bruno Walter, was all I took in. I brought back some novelties for the orchestra, of course, works by Stravinsky and Korngold, but not many."

"At the opera, I was greatly impressed by the attention of the audience, no coming in after the performance has begun or going out before it is over. While an artist with a great reputation does undoubtedly have an effect upon the box-office, I do think that the German audiences go more to hear the opera than the singer. It would be an interesting experiment to give opera with no distribution of the cast, just a list of the entire company at the top."

"I mean to give an orchestral concert that way some time, to have, say, five great conductors concealed behind a screen so as to be visible to the players but invisible to the audience, and then have each one conduct one number of the program. I think it would be a most interesting experiment, and, although it sounds a trifle freakish, it would probably work out all right, like the benefit concert last season when thirteen pianists contributed the program, singly and collectively. At any rate it would be a test of the conductors' abilities and of the audience's powers of perception."

As for Mme. Clemens: "I didn't do such a lot of work," she declared. "Just a few concerts: a historical cycle in Munich and then single concerts in Frankfurt, Mannheim, Stuttgart and Cologne. I had a rather curious experience in the case of these single concerts. My agent had made no announcement of who I was or even of my nationality, so that each concert was entirely on its own merits and I think the audiences came on account of the programs, for I had a full house in each case."

"I, too, brought home only a few novelties. I am not greatly in sympathy with the modernist school and I do not believe that audiences as a rule are interested in cacophony. Its protagonists tell you that you have to hear this music several times, but I don't feel that I like it any better after four or five hearings and I have reached the point of Rossini with 'Tannhäuser.' You know the story? Someone asked him how he liked the opera and he replied: 'It is music one should hear a number of times. I am not going again!'"

"I had offers to sing in Spain next season and also in Scandinavia, but I haven't made up my mind whether I'll accept both or either. I may compromise on Vienna, as I have been invited to sing at the Brahms Festival there. I had Mme. Rosenthal for my accompanist in Munich, but on the road Raucheisen played for me. He is very fine and will probably come to this country to play for Ivogün and Onegin this season."

"They said very nice things about my singing, I believe, but I really don't know, as I never read criticism. Why should one? If you have any artistic sense you know better than anyone else what is good and what is bad in your work. And, after all, what is the standard of truth in this matter. It all comes back to the question asked by Pontius Pilate, 'What is truth?' or as an English humorist put it, 'what is gospel truth to one is hot-air to another!' So, no matter how great your critic may be con-



Ossip Gabrilowitsch, Pianist and Conductor of Detroit Symphony, with His Wife, Clara Clemens, Mezzo-Soprano

sidered he is not, because he cannot be, the last word on the subject. Hence I am never set up when critics say nice things about my work nor cast down when they say unpleasant ones, for the truth probably lies half-way between."

JOHN ALAN HAUGHTON.

SANTA BARBARA TO HAVE A SYMPHONY

Big Majority Votes to Add Woodwind and Brass to String Orchestra

SANTA BARBARA, CAL., Sept. 23.—This city is to have a symphony orchestra. A vote was taken on a recent Sunday afternoon at a concert of the Community Arts Orchestra showed that the audience was overwhelmingly in favor of the proposal.

The conductor, Roger Clerbois, the members of the orchestra, and the committee have carried on a series of concerts under severe limitations, as the organization is at present restricted to stringed instruments. Only through the energy of Mr. Clerbois in arranging compositions originally written for full orchestra has it been possible to carry on, and therefore it has long been felt that the time has come to make an effort to add wood and brass instruments to the present body of strings. But all this will cost a good deal of money, and the committee therefore decided upon a vote by the audience upon the question of increasing the prices of admission to the concerts, with this object in view. This vote, as already stated, was in the affirmative by a big majority.

The committee states that even with the increase in prices, only part of the added cost will be met, but it has given the assurance that it will hustle to raise the rest of the money needed.

Dalmorès Arrives to Sing on Keith Circuit

Charles Dalmorès, French tenor, arrived from France on the Finland last week to revisit America after an absence of several years. The tenor, according to announcements, has been engaged to sing on the B. F. Keith circuit of theaters. His tour will open at the Palace in New York on Oct. 16. It is stated that his contract calls for a twenty-five week tour at \$2,500 a week. Dalmorès sang here several years ago with the Hammerstein Opera Company and later with the Chicago Opera Association.

Claudia Muzio Engaged for Paris Opéra

Claudia Muzio, soprano, has been engaged for a series of special guest performances with the company at the Paris Opéra in October. These will not interfere with Miss Muzio's engagement with the Chicago Opera.

Mascagni Working Upon New Opera

PIETRO MASCAGNI is at work upon a new opera, according to a report from Rio de Janeiro, where the composer has conducted a series of operatic performances at the Teatro Municipale. The work is based upon the poem "The Searcher for Emeralds," by Olavo Bilac, with the interior of Brazil in the seventeenth century as the scene.

ZURO ENDS OPERA SPAN IN BROOKLYN

Sylva's "Carmen" One of Salient Events of Final Week

During the second and concluding week of its experimental opera season in Brooklyn the Zuro Opera Company presented in turn "Lohengrin," "Carmen," "Faust," the "Cavalleria"-Pagliacci" double bill, "Barber of Seville," "Lucia" and "Aida." Guest artists included Edith de Lys in "Lohengrin" and "Aida," Marguerita Sylva in "Carmen," Lois Ewell in "Faust," and Lucy Gates in "Lucia." Though not all performances were equally smooth, their general level was again such as to gratify those who attended, particularly with respect to the euphonious playing of the orchestra. The audiences of the week were of varying size, some of them disappointingly small.

An Italian "Lohengrin" of passable merit was presented on Monday night. Edith de Lys as *Elsa* again demonstrated her remarkable gift of characterization and sang delightfully so that after the "Dream" she was acclaimed with shouts as well as ordinary applause. Ruggiero Baldrich, making his first appearance as the Swan Knight, was fair, and Augusto Ordonez as *Telramund* sang very beautifully but acted unconvincingly. Henrietta Wakefield sang a moderately good *Ortrud* when the music did not run too high, and Fred Patton was a sonorous and personable *Herald*. Lorenzo Bozzano was the *King*. Hugo Riesenfeld conducted exceedingly well.—(J. A. H.)

An altogether engaging "Carmen" was that which Marguerita Sylva brought forward at The Academy Tuesday night, perhaps not so vivid as others that can be called to mind, but gracefully elaborated along sound lines and gratifyingly free of those crude and hit-and-miss effects which not infrequently have accompanied more sensational delineations of the part. A detail worthy of special mention was Mme. Sylva's costuming of the first act. Here she appeared in humble garb, as *Carmen* should, instead of the usual flashing raiment. Her singing was well managed throughout and her mezzo-voice treatment of the second act duet with *Don José* was particularly happy. It was unfortunate that the

tenor, Del Credo, who has a voice of considerable promise, should have sung too loudly in the close of this number, as he did also in the first-act duet with *Micuela*. Helen Yorke appeared as the latter and sang very prettily, though inclined to attitudinize in her visualization of the character. Other parts were entrusted to the singers who cared for them at the earlier performance. Mr. Zuro conducted, with good results.—(O. T.)

Lois Ewell, who was the mainstay of the Century Opera, gave her second performance of *Marguerite* with this company in Gounod's "Faust" on Wednesday night, singing passably well. Ralph Errole in the name part was good if somewhat unimpassioned. Richard Bonelli gave an excellent performance vocally and histrionically of *Valentine* and Lorenzo Bozzano was a good *Mephistopheles*. The remainder of the cast included Vito Moscato, Susan Ida Clough and Elinor Marlo. Mr. Zuro conducted.—(J. A. H.)

A singer new to the operatic stage made her appearance as *Nedda* in "Pagliacci" Thursday afternoon. This was Inga Julieva, a soprano who has been heard in recital. Her voice again proved one of pretty quality, especially in the upper tones, though inclined to a tremolo. Her acting doubtless will improve with further experience. Of the entire performance it must be said that it was not one of the best of the Zuro series. Of the singing, nothing subsequently approached in quality that of Giuseppe Interrante in the Prologue. "Cavalleria," with Bettina Freeman as *Santuzza*, preceded "Pagliacci." Among others, the two operas enlisted the services of Ralph Errole, Leonardo del Credo and Elinor Marlo. Mr. Riesenfeld conducted the Mascagni thriller and Mr. Zuro its verismo twin.—(O. T.)

The principals in an interesting performance of Rossini's "Barbiere di Siviglia" Thursday evening included Malvena Passmore, a *Rosina* of appropriate archness and considerable flexibility of voice; Ruggiero Baldrich, an *Almaviva* of falsetto inclination; Pompilio Malatesta of the Metropolitan, a "guest," as *Don Bartolo*, and Augusto Ordonez, a definitely good *Figaro*. Elinor Marlo, Lorenzo Bozzano, Mario Valentini and Ugo Baldi had minor parts. Mr. Zuro conducted.

Lucy Gates was the coloratura soprano of Saturday afternoon's performance of "Lucia" and sang the "mad scene" with telling effect. The quality of her voice found grateful material in the familiar Donizetti melodies. Baldrich and Ordonez were other leading singers of the cast. Ugo Barducci conducted.—(B. B.)

Stransky's Twelfth Year with N. Y. Philharmonic Begins Next Month

Josef Stransky will begin rehearsals early in October for his twelfth season as conductor of the New York Philharmonic. The first concert will be given at Carnegie Hall on the evening of Oct. 26, when Beethoven's Seventh Symphony will be played. A number of new works are to be performed during the season, under the batons of Mr. Stransky and Willem Mengelberg. Myra Hess, pianist, is to appear as soloist with the orchestra on Jan. 11 and 12. A recent gift to the Society is a cello used by the late Carl Bergmann, which later became the property of a pupil of the former conductor of the Philharmonic.

Rufus Dewey Appointed Publicity Agent of Chicago Opera

Rufus Dewey, who for several seasons was publicity representative for the Chicago Opera Association during its New York engagements, has been appointed publicity director of the reorganized Chicago Civic Opera Association during the coming season. He left for Chicago recently to take up his new duties. The Chicago Company, Mr. Dewey said, will include in its annual tour only cities east of the Mississippi and will not visit New York. The route list includes engagements in Boston, Philadelphia, Baltimore, Pittsburgh, Cleveland, Detroit and Cincinnati.

Hurok to Negotiate Exchange of American and Russian Artists

Sol Hurok, concert manager, has begun negotiations with a Petrograd concert bureau for a contract arrangement under which Russian artists and artists from this country may be exchanged for concert tours. The Petrograd bureau, Mr. Hurok says, is a reliable and long established firm, and offers to pay for the services of American artists in American dollars. Hotel accommodations

and railway communication between the larger cities of Russia are much improved and are now thoroughly comfortable, according to the manager's information. Chamber music in Petrograd has become extremely popular and as many as ten concerts on ten consecutive days by a single organization is by no means an unusual occurrence. The Opera has had an unusually prosperous season.

MISSOULA PLANS CREDITS

Teachers Discuss Recognition of Music Study—Recital Given

MISSOULA, MONT., Sept. 21.—At the first of the season's luncheons of the Missoula Music Teachers' Association, the new credits plan for students of the high school for outside music study was the subject for discussion. The requirements and regulations under the plan were described by A. H. Weisberg, of the violin department of the University. The association was organized last January, and this plan for placing the subject of music on a par with other credit subjects in the high school is a direct outgrowth of the work done by this organization.

The second organ recital given by James H. Shearer, with Mrs. Shearer, mezzo-soprano, as assisting artist, attracted a good audience to the First Presbyterian church last night. Both Mr. and Mrs. Shearer won applause for their artistic work. The organ solos included a number by Widor, Fugue in D Minor by Bach, and the Air Varié from the Haydn Symphony in D. Mrs. Shearer was heard in Hue, Martin and Puccini numbers. ELSA E. SWARTZ.

N. Y. SYMPHONY SEASON

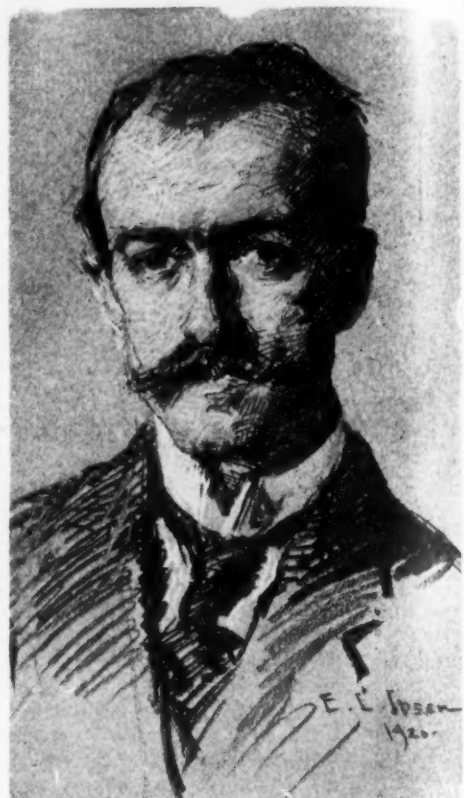
Damrosch to Present Several Novelties Early in Season

The Symphony Society of New York will begin its forty-fifth season with a concert in Aeolian Hall on the afternoon of Oct. 29, the first of its series of sixteen Sunday afternoon concerts. The usual twelve pairs of Thursday afternoon and Friday evening concerts in Carnegie Hall will be given, commencing Nov. 2 and 3. Walter Damrosch will enter upon his thirty-eighth year as the official conductor of the Society. Among the novelties announced for the first part of the season are "Le Carnaval des Animaux," by Saint-Saëns; "Midsommarvaka," by Alfven; "Scènes Dansantes," by Glazounoff; Symphonie "Svastika," by Louis Glass; "A Dancing Play," Suite, by Schreker; Pizzetti's Suite, "La Pisa-

nella," and "Epithalame," by Roger-Ducasse.

The twenty-fifth anniversary of the founding of the Symphony Concerts for Young People will be celebrated in the first concert in the series in Carnegie Hall on the afternoon of Nov. 11. Frank Damrosch, the founder, will take part in the program, conducting the final number. The soloist will be Alfred Cortot, pianist.

The Hebrew Orphan Asylum Band of New York, conducted by Emil Reinhardt, played on the Mall, Central Park, on Sept. 21, Marion Fine, soprano, assisted in the program.



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Dear MUSICAL AMERICA:

The musical season, 1922-1923, has opened.

How do I know it?

Because our leading musical critics say that it has, and you know, it doesn't open till they tell you so. What music may be given, whether in the way of opera or concerts, simply does not exist for these gentlemen, till they formally open the season. Any musical performances, even of merit, which may take place in New York or elsewhere before that time belong to the reporters in the city department.

Reminds me of the story of the countryman. It was his first visit to a large city. He went to the zoological gardens. He spied the giraffe, contemplated it for a time, and then with an attitude of disgust moved away, muttering under his breath, "There ain't no such animal."

So "there ain't no music" till the critics say so.

The first to come to the front formally is our excellent friend, W. J. Henderson of the *Herald*, who informs us that this promises to be one of the most interesting and active seasons. "Home coming steamers," he says "have brought numerous ministers of divine melody, some breathing and panting for the fray. Already the pawing of piano steeds is heard from afar and the sweeping of fiddle bows is starting a dance of the hours in every ballet of notes in the sunbeams."

Henderson alludes to Zuro's performances in Brooklyn as "the overture," but the real thing he says begins with Fortune Gallo, "smiling in adventure, calmly poised in the midst of uncertainties, cheerful in prosperity, unruffled in adversity, popular in all times and all places. Mr. Gallo deserves well of his adopted country. He persevered in offering to the public opera at low prices at a time when no experienced observer of musical affairs could be persuaded to believe that the experiment would succeed. The American had always been convinced that grand opera was a grand luxury, to be enjoyed by persons clad in evening clothes and paying not less than \$5 for each orchestra seat."

Our friend Henderson is mistaken, for the orchestra seat at the Metropolitan and elsewhere is no longer five dollars. He would have to pay that if he went to a musical comedy, but then Henderson wouldn't go to a musical comedy.

It is but fair to give Gallo a good word not only for the reason that he has carried opera into places that had never heard it before, has maintained his organization, has given opportunities to plenty of young American talent, but he has steadily raised his standard. It can be said of him with truth that some of his performances were excellent, some were only fair and indeed some were rotten, and nobody knows this better than Gallo. But take it on the whole, he has maintained a standard far above that presented by various visiting organizations, including the Russian Opera Company, and his disposition now is to

keep to the mark. Nothing shows this more effectively than the names of his principal artists.

* * *

Writing about the opera reminds me that a lovely controversy has been recently waged apropos of which artist gets the biggest salary. Some good friends of Chaliapine have pointed out that his contract with the Metropolitan is for \$4,000 a night, which is \$1,500 more than Caruso got, but then we mustn't forget that Chaliapine's appearances are limited, while Mr. Caruso's contract called for over fifty performances during the season.

Incidental to the discussion, a friend sends me a copy of *Comœdia* published in Paris, which tells me that Lucien Muratore, noted French tenor, received \$4,000 when he was in this country, which is also more than Caruso got.

As the matter has been brought up, let me tell you that Caruso could have received considerably more than he got, had he so desired, for he was the greatest drawing card the Metropolitan ever had.

Some seasons before he died, when he went to Europe, his old contract had expired. At the direction of Mr. Otto H. Kahn, chairman of the board of directors of the opera company, Gatti-Casazza sent Caruso a blank contract, asking him to insert in it the figure he wanted—in other words, he was given what the French call *carte blanche*.

Do you know what Caruso did?

He returned the contract with these words in Italian: "The price will be the same." In other words, he did not take advantage of the opportunity to raise his price but he could have done so very readily and it would have been accepted.

This shows that Caruso was not as money hungry as some people have thought. True, he got as high, I believe, as \$6,000 to \$7,000 a night when he went to South America, but we must not forget that it is a long trip to Buenos Aires and one with considerable risk. In Mexico, you know, while he was there, a bomb was thrown in the opera house.

* * *

Both the Zuro and the San Carlo Opera Companies, and indeed the Metropolitan, this season will have more American artists than ever before. In connection with this, it is but fair to mention one man who for a number of years has done very notable as well as successful work in the preparation of talented Americans for the operatic stage. His name is Oscar Saenger.

He has just put three more into opera, for the Chicago Association has engaged Melvena Passmore, coloratura soprano, who studied with Saenger for seven years. The Association has also engaged his pupil Kathryn Browne, mezzo soprano, while Gallo has engaged Dorothy Branthoover, a young soprano, for the San Carlo Company.

Saenger has sometimes been improperly described as an operatic coach, especially with regard to German opera. This is unfair to him, because he has put a number of people on the concert as well as operatic stage to begin with. In the next place, Saenger deserves praise for the reason that he is not merely a teacher for advanced students, whose foundation has been laid by others. He has shown that he is able to take young persons of talent all the way from the very beginning till he has located them successfully on the stage.

He is an excellent illustration of what your editor has always contended for, namely, that we have teachers in this country fully the equal of those that can be found abroad. There is, of course, a tendency on the part of many teachers to specialize in certain work, but this is not true of Saenger.

Titta Ruffo, you may remember, when he first came to this country, when asked who was his teacher, replied: "I had many teachers." Of the majority of artists, this can be said with truth. They have had many teachers. So that a man like Saenger stands out all the more prominently because of his all around ability, which is not confined to any particular feature of musical instruction.

* * *

Wagner's son, Siegfried, is about to come here to get support for the revival in 1924 of the annual festival of Wagner operas at Bayreuth, which had to be suspended for a number of years on account of lack of support and the war.

Siegfried is over fifty. He came into prominence during the war because he was one of that band of devoted German musicians, painters, writers, scientists who signed a declaration to the whole world that there were no such things as "atrocities," and that these were simply

lies concocted by the English, Belgians and the French. However, when Siegfried comes here, let us receive him with open arms and help him all we can.

He is a very cultivated man. He speaks French and Italian and I believe English. He originally intended to be an architect and not a musician because his father could never give him much time, but presently the desire arose to conduct, and so he became a conductor.

When he appeared as a conductor in Paris twenty years or so ago, he was received with considerable enthusiasm, but the French critics considered that due rather to the personal interest in him than in his ability as a musician. At that time he seemed somewhat cold and precise, but was quiet and self-possessed. He is inclined to be very temperamental, and that is perhaps why just before the war broke out, while conducting at the Court Hall in Berlin, he suddenly, in the middle of the program, brushed aside the laurel wreath awaiting him, and strode from the hall, followed by a flock of adoring females. It was said that he was disgusted with the orchestra, which had been gotten together in a hurry, but there were some who said there was not sufficient applause to please him and then the audience was a small one.

However, as I said, when he comes, let us give him a hearty welcome and show that though we have not forgotten, we have forgiven, especially as his immortal father was a revolutionary and hated all that Prussianism and militarism stood for.

* * *

A little friend of mine, Margaret Brandt, writes me from Munich to ask whether I remember Toni Hoff, who conducted at the Metropolitan before the war, after which he toured this country with Alma Gluck and Schumann Heink as accompanist. He went to Bavaria for his health and is now living in Algau. He is trying, it seems, to get an orchestra together. His purpose is to get the German people acquainted with American composers. He desires to give the works of Carpenter, Hadley and others. He sends me his best regards.

Miss Brandt speaks of the American Consul, Mr. Dawson, who, it seems, at a big birthday dinner, made a very fine speech in German, but what endeared him to the women was that he is "such a nice dancer."

The little lady wonders where Germany will end, for the post office closes from 12 to 3 p. m. and so do the telegraph offices. The first newspaper on Monday cannot be had till midday. The people are asleep and the bank closes at 12.30 for the day.

Everything in the way of food can be gotten, but Margaret yearns for the sweet potatoes of the U. S. As for the fish, she certainly prefers American fish. However, the flowers are beautiful.

One of the principal means of diversion of the German ladies, "all dressed up," is to ride on a bicycle, but that is dangerous for pedestrians, as none of them has a bell, but everything is forgotten, especially by Margaret's father, because "the beer is good."

* * *

Just got a card with best wishes from our friend Scotti, who, it seems, is renewing his youth at Cernobbio on Lago di Como, that wonderful lake where, with the white-capped mountains in the distance, the pale blue skies, the deep blue waters, the picturesque villages, not to forget the fine hotels, a man can dream away and rejoice in the remembrance of all the sins he has committed.

Also got a card from another friend, Buzzzi-Peccia, noted coach and composer, who is at Lago Maggiore, another beautiful lake. He has one of his talented pupils with him, preparing her for a debut.

This is the first time in years that Scotti has returned to his native land. You know, he always claimed that the best summer resort that he knew of was after all little old New York, but then Scotti had so many friends that he could forget the heat whenever he wanted to, and being spare in frame, it never affected him.

* * *

Frances Alda—Mme. Gatti-Casazza—is back. She says she will open her season in Catalani's "Lorelei" about the second week of opera. But what is perhaps more important is that she tells us that while long skirts have put in their appearance on the Paris boulevards, every American woman has two good reasons why they will not become popular here. What do you suppose the two reasons are? The American woman, says Frances, have the finest legs, best feet and are the best booted women in the world. This declaration will no doubt make

many additional friends for Mme. Frances among the American women.

* * *

Albert Spalding, the noted American virtuoso, is expected here this month for a tour that will occupy him till next April. He has been spending his vacation in an old Italian villa outside the city of Florence. There he has been editing and phrasing some of the classical violin concertos, supplying cadenzas of his own and writing a string quartet, which he hopes to have ready for the Berkshire Festival.

You will find that Spalding has grown greatly in his power of interpretation. There was a time, some years ago, when his father and your editor had a run-in because his father insisted that Albert had already reached the heights as a finished artist.

We may reach heights, but no artist that is a true artist like Spalding ever gets to a position where he doesn't see even greater heights before him which he is anxious to reach.

Spalding, unlike many violin virtuosos who have won fame and fortune, has always been a student. In fact, in the early part of his career, this led him to be somewhat cold and restrained in manner, but he has gotten over that, and his audiences will find a very marked change in him, a change that will make his appeal all the greater. The serious, earnest student of former years, now with wider experiences and travel, has become a broad-minded, very human artist, full of sympathy, power and able to hold his own with the greatest in his profession.

* * *

By the bye, when the house in which a violinist is living starts to burn and it is up to the violinist to save himself, and the violinist has a wife and a baby, what does the violinist do? Will he save the baby? Will he save the wife? Will he save himself?

Not a bit of it. He will leave the baby to the wife and let her flee into the storm in a flimsy night shirt, while he will save his violin, in this instance a Guarnerius. If you want proof of this, read the story of Gustave Tintot, concertmaster of the New York Symphony, whose country home was recently burned at Woodstock, New York, when it was struck by lightning.

* * *

John Philip Sousa, the march king, recently electrified the country by stating in the comfortable, Puritan city of Hartford, Conn., that prohibition is a tragedy. John Philip regrets the increase in women drinking and would license every man who drinks, especially musicians.

Can you fancy the innumerable offers of hooch that would be made to a musician of distinction, like Alexander Lambert, if he paraded the streets with a tag informing a generous public that he was "licensed to drink."

* * *

They are improving the music in the movies, but every now and then things get mixed up very badly. You know, when the various scenes are shown on the screen, especially of what are called "current events," the musicians are supposed to play appropriate music, but as they are placed where they cannot see the pictures, they have to go it blind, as they say.

Thus it was the other night, in a prominent movie house, that when a picture of Mrs. Harding in her sick room was shown, followed by the presentation of a gentleman who in a limited number of years had managed—with the aid of his wife—to accumulate a family of eighteen, when the scene in the White House appeared on the screen, the musicians accompanied it with the music of "Hail, Hail, the Gang's All Here," which was no doubt intended for the gentleman with the eighteen.

* * *

This is about on a par with an event that recently occurred in Montrose, Colorado, when a band in a funeral procession for one William Ballatorri, a musician, struck up "Ain't We Got Fun?" as it returned from the cemetery. But it seems the program was in accordance with provisions of the dead man's will, which also provided that each of the pallbearers receive a gallon of whiskey. Evidently they have it in Colorado.

Inappropriate music, however, is not only to be found in the movies and at funerals, for it is only a little while ago that the serious proceedings in a certain divorce were interrupted by a band nearby striking up "Here Comes the Bride."

* * *

Josef Stransky, eminent conductor of the New York Philharmonic, has recently

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

delivered himself on the subject of ragtime. He tells us that we cannot afford to overlook it, as it is related to American music, and that a good many people are wont to depreciate its value just because it is popular. That is the very reason we cannot overlook it. It is the people who originate the type of all national music. Now, says Josef, "America has as yet developed no characteristic music of its own, but if we wish to search for the source from which this evolution will spring we shall not find it in the works of native musicians no matter how talented they are, if they derive their inspiration from composers of other lands. The first thing significant in the development of national music is rhythm, and ragtime is still America's peculiar rhythm."

I am not going to quarrel with Josef, who has troubles of his own just now, but how is it, if he is correct in saying that ragtime is America's peculiar rhythm, that he gets such crowded houses at every one of his performances?

However, there is just one question I should like to ask dear Josef: "What do you know about music in America anyhow? Have you been all over the country? Have you been among the cultured people in our large cities and even in our small towns? How can you then undertake to speak of a nation of 110,000,000, with a very large proportion of Germans and Austrians, by the bye, who many of them consider themselves pretty good Americans?"

The trouble with all such sweeping statements is that they are usually founded on a temporary hypothesis, which, if Mr. Strinsky remembers his Euclid, is very often found to be false.

Of the increasing value and uses of music, I have from time to time given you some notable instances. Only recently it was discovered that music can make cows give more milk. The employees of a dairy company near Santa Monica, Cal., organized a brass band. By accident, they discovered the effect of an afternoon concert on the cows. Milk production, it is reported, has increased. Now the boys serenade the cows every day and the cows not only give more but better milk. There is only one piece of music that has been barred, namely, the "Tune the Old Cow Died On."

But it is not merely as an aid to producing milk that music has disclosed its power, but it has been found to be of supreme help to relieve the tedium of dishwashing, which, you know, every self-respecting woman disdains.

A Detroit mother has discovered that by the aid of "Holy Night," "Trovatore," the "Bell Song," the "Lucia Sextet" and some extracts from "Carmen," she can induce her young girls of eleven and thirteen to wash the dishes in perfect happiness.

Drudgery, says this mother, is chiefly mental. Love and enthusiasm never tire. Boys will hike all day and come home not a bit tired. Girls will dance all night and never complain. Young lovers will row a boat till their hands are blistered and find it perfectly delightful if the right one is in the craft. It is the rhythm, the emotion, the thrill that kills fatigue. Therefore, when you want your dishes washed by members of your family if you cannot afford a servant, turn on the music and all will be well and lovely.

However, music is not always efficacious, as is shown by a report just in from Waterloo, Iowa, where, it seems, one Joseph Diefenbach, a veteran musician, whose wife wouldn't let him torture the bass viol in the living room, rasped it in the henhouse, with the result that fifty-two fine eggs went to waste under four disappointed if ambitious hens. The vibrations killed the chicks.

The power of vibration is known. It isn't merely that it can kill chicks, for there was a scientist not long ago who told you if you could get the right kind of vibration, you could bring down the Woolworth Building in a horrible crash. At the same time a properly modulated vibration might bring a reluctant sweet-heart to your arms.

Beniamino Gigli, the noted and popular tenor of the Metropolitan, has just arrived with his pretty wife and two lovely children. He is in fine voice, better than ever, and has lost twenty pounds in weight. You may recall that at the

end of the last season he was suffering from rheumatism and had to cancel some of his concert engagements, so his complete recovery will be good news to his thousands of friends and admirers.

How do I know all this?

Because his baggage was seized at the pier on his arrival due to a radio from Buenos Ayres where he had considerable trouble with his manager who has instituted a suit, but as Beniamino has a very good lawyer in the person of La Guardia, well known politician, that needn't give him much concern.

But it was not his restoration to health, nor his lovely family, nor his popularity which brought him all the notice that he got with pictures in the daily papers. It was because of the trouble over the baggage. This shows you that if you want plenty of publicity, which may even break into the first page of the news of the day, you must have "trouble."

for trouble is the one open sesame to the columns of the daily press.

That is why the majestic and handsome Matzenauer has just had lots of publicity owing to her having decided to discontinue the suit for the annulment of her marriage to her present husband. She says that she wants to devote herself entirely to her work and escape a lot of unpleasant notoriety. Madam is wise in her generation, only in her case her trouble would no doubt bring her a great deal more space in the papers than the finest singing she could do.

The daily press in this country is really, if you go through its columns, based on trouble. Whether that trouble is between nations or individuals doesn't much matter, so long as it is trouble.

There is one other element which is greatly considered by the powers that rule our press and that is what is called "human interest." If a little boy with

a few cents in his pocket for two days follows his lost mutt till half starved he lands in the arms of the police, that is human interest worthy of the front page.

But, after all, even human interest must yield to trouble, so if you desire publicity, if you want your picture in the papers, never mind whether it looks like you or not, if you desire to rank in importance with the threatened war in Turkey, with the tariff, the bonus bill and the last murders and suicides, get into trouble and the reporters will be on your trail, your life story will be told and people will find out what your religion is and whether you eat fish on Friday, says your

Mephisto

Arthur J. Hubbard of Boston Eulogizes Work of American Students in Italy

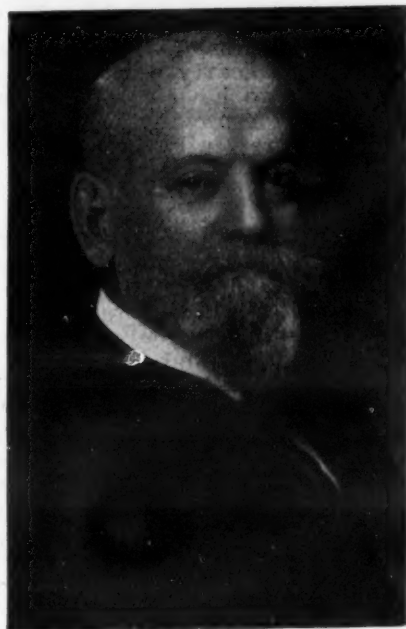


Photo by Horner

Arthur J. Hubbard and His Son, Vincent J. Hubbard (Right), Vocal Teachers, Who Have Returned to Boston from a Trip to Europe

BOSTON, Sept. 25.—Arthur J. Hubbard and his son, Vincent V. Hubbard, Boston vocal teachers, who have returned after spending the summer in Europe, speak enthusiastically about their trip. Accompanying Vincent Hubbard to Italy was one of his pupils, Aristo Mitzi, a young Greek-American, who has a remarkably high lyric tenor voice of excellent quality. Mr. Mitzi remained in Italy for further study with Mario Ancona, former baritone of the Metropolitan Opera Company.

In speaking of a former pupil, Primo Montanari, who returned to Italy two years ago, Arthur J. Hubbard said, "Mr. Montanari is doing exceedingly well.

His voice is most beautiful and effective; in fact, the highest voice I have ever heard. He has sung one engagement with Gino Marinuzzi, and is at the present time singing at Garino in 'Lucia di Lammermoor' and 'I Puritani.'

"Roland Hayes," said Mr. Hubbard, "is right at the top now. I heard him in Paris, and he is a fine artist. He has been engaged to sing in November with the Colonne Orchestra in Paris, under the direction of Pierre."

Both Mr. Hubbard and his son have returned to Boston, where they have resumed their teaching. Vincent Hubbard will open his New York studios at Carnegie Hall on Oct. 2, and will be there on Monday of each week throughout the season.

"Boris" Listed for Chicago Opera

[Continued from page 1]

sing the *Shepherd Lel* and Georges Baklanoff will be cast as *Mizguir*.

The production of four Wagnerian operas are contemplated: "Tannhäuser," "Lohengrin," "Walküre" and "Parsifal." The German list will be further augmented by Humperdinck's "Hänsel und Gretel" and "Königskinder."

An entirely new rôle for Amelita Galli-Curci is scheduled. This will be her appearance as *Manon* in the Massenet work. Tito Schipa will return to the part of *Des Grieux* in the production, and he will also sing opposite Mme. Galli-Curci in "Lakmé" and "Romeo and Juliet." The part of *Romeo* will be new to Schipa. The Gounod work is listed for one performance.

In "Forza del Destino," Rosa Raisa will probably sing *Leonora*, and Giulio Crimi is spoken of as a likely *Don Alvaro*.

With Mary Garden, Lucien Muratore and Georges Baklanoff in the cast, "Monna Vanna" has been a big drawing card in the past two seasons, but, with Muratore absent, the Fevrier work will not be included in the French repertoire this season.

As already announced, Miss Garden

will sing ten times. Her principal appearances will be in "Thais" and "Louise" with Ulysses Lappas. She may also sing one performance of "Carmen." The Bizet opera will be the vehicle for Miss Bourskaya's debut with the company. As the *Gipsy* she made a sensation with the Russian company at the Olympic Theater last spring and repeated her success at Ravinia during the summer.

Standard Italian works will form the backbone of the repertoire. Mme. Galli-Curci and Edith Mason will sing the coloratura parts in "Rigoletto," "Traviata," "Barber of Seville" and "Lucia," and Rosa Raisa will sing the dramatic soprano rôles in "Tosca," "Jewels of the Madonna," "Aida," "Cavalleria," and others. Mr. Crimi will sing the Puccini tenor rôles, and appear also as *Radames* in "Aida" and *Turiddu* in "Cavalleria." Ulysses Lappas will be heard as *Canio* in "Pagliacci."

CHARLES QUINT.

Organize Contest for Piano Students

Cash prizes totalling \$100 will be awarded to the best players of Marta Nieh's Impromptu in a contest open to piano students under twenty-five years of age, to be held in Aeolian Hall, New York, on the mornings of Oct. 9, 10 and 11. The donor is Adolf Becker, New York steel manufacturer. The New York American Conservatory, of which

RECITALS IN LIMA

Hear Program of Songs of Various Nations—Scholarship Winner Plays

LIMA, OHIO, Sept. 25.—Lydia Marie Standish, diseuse, with Emma Menke, composer, at the piano, was heard in a program of songs of various periods, given in costume, under the auspices of the Women's Music Club in Memorial Hall on Sept. 21. The numbers given included the Old French "Que Veut Ouir Chanson"; the Old English "Oh, Mother, a Hoop"; the Old Irish "Pursuit of Leprechaun," all with settings by Miss Menke. The latter was heard as soloist in numbers by Bach, Handel and Debussy, in addition to her own work, "The Clouds," inspired by Shelley's poem.

Rhea Watson Cable, composer, wife of Congressman Cable, recently gave a musicale to a number of local musicians at her home. Harry Kleinberger, winner of scholarship from the Cincinnati Conservatory and a pupil of C. A. Richmond, played piano numbers. The guests included Pauline Wemmer Gooding, Paula Doering of Chicago; Mrs. B. Harley Holmes, Mrs. Ralph Auston and Irene Harruff Klinger.

Mrs. Aleen Kahle Mowen has been appointed supervisor of music in the public schools of Ironton, Ohio.

H. EUGENE HALL.

William Kroll Joins Elshuco Trio

William Kroll will be the violinist in the Elshuco Trio during the coming season. He won the violin prize upon graduation from the Institute of Musical Art, and has had experience in ensemble playing. Last season he was heard as violoncellist in a Richard Strauss concert in Town Hall with William Willeke, 'cellist, and Bronislaw Huberman, violinist. The other members of the Elshuco Trio are Mr. Willeke and Aurelio Giorni, pianist.

San Francisco Chamber Music Society to Play in New York

The Chamber Music Society of San Francisco, which has come East to play at the Berkshire Festival, will play in Aelion Hall on the afternoon of Oct. 10. The organization was founded in 1915 by Elias Hecht, who is the flautist of the ensemble. The other members are Louis Persinger, first violin and director; Louis Ford, second violin; Nathan Firestone, viola, and Walter Ferner, 'cellist.

Victor Harris Returns to New York

Victor Harris, singing teacher and coach, has returned to New York after a summer spent at his place in East Hampton, L. I., where he devoted part of his time to teaching. He will reopen his studio on Oct. 2.

Colin O'More, tenor, with Walter Golde at the piano, will give a recital in Carnegie Hall on Oct. 25.

Harold Hurlbut, tenor, has extended the length of his transcontinental tour of master classes and concerts to twenty weeks, instead of ten, as in the summer of 1921. He is now in Spokane, Wash.

Alice Nielsen, soprano, will begin her fall tour with a recital at Ellsworth College, Iowa Falls, under the auspices of the College Community Course on Oct. 19.

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ELECT NEW FESTIVAL HEAD

H. B. Carlisle to Be President of Spartanburg, S. C., Association

SPARTANBURG, S. C., Sept. 23.—H. B. Carlisle, head of the Spartanburg Chamber of Commerce, has been elected president of the Spartanburg Music Festival Association, succeeding R. H. F. Chapman, resigned. L. W. Jenkins has been re-elected secretary of the Association. F. W. Wodell, new director of festival, appeared before the directorate at the meeting on Sept. 22 and outlined tentative plans and made suggestions concerning the 1923 festival. The event is scheduled for the first week in May, next.

Gertrude Courtenay, who was recently awarded a first prize at the American Conservatory at Fontainebleau, France, was assistant professor of voice in Converse College, this city, last year. Miss Courtney is a native of Lenoir, N. C. She has a rich mezzo-soprano voice and studied with Dan Beddoe, Theodore Van Kork and David Bisham. Spartanburg audiences have heard her on many occasions.

D. G. SPENCER.

To Arrange Concert Series in Tokio

SHANGHAI, Aug. 31.—A. Strok, who has managed Eastern tours for Ernestine Schumann Heink, Mischa Elman and Efrem Zimbalist, and is now directing the tour of Anna Pavlova in this part of the world, has contracted with the management of the Imperial

Theater of Tokio to arrange a series of eight concerts twice a year for three years. Tours can be arranged for the artists who appear at these concerts, which will begin in September and April or May.

Gladys Axman to Sing "Santuzza" with Gallo Forces

Gladys Axman, soprano, formerly of the Metropolitan Opera, has been engaged by Fortune Gallo to assume the leading soprano rôle in a performance of Mascagni's "Cavalleria Rusticana" during the third week of the San Carlo engagement at the Century Theater, New York.

Marion London Returns from Vacation

Marion London, soprano, has returned to New York from Bar Harbor, Me., where she spent the month of August. She recently sang in Lewiston, Me., and Nazareth, Pa. Her concert activities this season will be under the management of Joseph Mann. During June and July Miss London was in Michigan at her former home and was heard in recital in Grand Rapids and Detroit.

Priest to Sing in Concert

Rev. Lawrence Bracken, who is in charge of St. Vincent's Home for Boys in Brooklyn, will be heard in concert under the management of R. E. Johnston this season. Father Bracken will devote the profits from his concerts to the Catholic Church. He is said to possess a fine bass-baritone voice.



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"The most successful in the cast was Louis Kreidler. It was indeed an excellent achievement."—*New York Times.*

"Mr. Kreidler won much applause and deserved it. He is a fine actor and a delightful singer."—*New York Herald.*

"In Kreidler's impersonation of the part there was singing of a magnificent kind, there was energy, there was domination of the stage whenever he appeared. His conception of the part was extremely good."—*Chicago Daily Journal.*

"Louis Kreidler was doubly admirable as Telramund, in that he sang with musical intelligence and tonal beauty and also enunciated his English so well every word was distinct and clear."—*Chicago Herald and Examiner.*

"Kreidler deserves nothing but fervent encomium for his syllabic impeccancy. He sang very well and was dramatically convincing."—*Chicago Tribune.*

"Louis Kreidler was immense as Telramund, acting with convincing dramatic instinct and singing with a diction that put every one of his words over the footlights."—*Chicago Journal of Commerce.*

"Louis Kreidler, newly returned to the company, is expert in the use of English and sang well."—*Chicago Daily Journal.*

"Kreidler's English is clearest. Perhaps the clearest English of the performance was that of Louis Kreidler as Telramund."—*Chicago Daily News.*

"Louis Kreidler's Delineation of the Ethiopian King is Gem of the Performance."—*Chicago Evening American.*

"The most successful in the cast was Louis Kreidler in his singing and characterization of the father (in 'Louise'). It was indeed an excellent achievement."—*New York Times.*

"Mr. Kreidler made the character a genuine impersonation besides bringing to the role a high baritone voice of unusual beauty."—*New York Tribune.*

"Mr. Kreidler won much applause and deserved it. He is a fine actor and a delightful singer."—*New York Herald.*

"In the singing and acting of Mr. Kreidler there was much that was strongly admirable and unqualifiedly delightful."—*New York Tribune.*

"Louis Kreidler was unsurpassable in his appearance and his entire program was heard with absorbing interest."—*Allentown Chronicle and News.* June 30, 1922.

"Louis Kreidler carried all before him with a program that revealed the full powers of his MARVELOUS VOICE."—*Allentown Morning Call.* June 30, 1922.

"Mr. Kreidler's voice is indeed a wonderful one, and perfect throughout its entire register."—*Tribune and Leader Press,* La Crosse, Wis. July 16, 1922.

"Mr. Kreidler charmed his audience beyond expression, each song revealing new beauties in his voice. He attained the pinnacle of his evening's performance with the famous 'Toreador Song' from Carmen."—*Catasauqua Dispatch.* June 30, 1922.

"For Mr. Kreidler it was a triumph and it may never be surpassed in future successes."—*Easton Free Press.* June 29, 1922.

"Mr. Kreidler displayed the wonderful art for which he is FAMOUS. His voice is a beautiful one, of wide range, having a tenor quality in the upper register, with the rich fullness of a bass in the lower voice. His stage presence is one of his great assets."—*Laramie Wy. Republican.* July 26, 1922.

"One of the most pleasing voices on the stage today, full, resonant and employed with astonishing skill."—*Boulder Colo. Camera.* July 20, 1922.

"'Danny Deever' was sung anew to the audience. Mr. Kreidler attacked the military ballad with a newness and freshness that differed greatly from the usual delivery in which it seems common heritage to ape the late David Bispham."



Photo by Matzenc, Chicago

Management: HARRY and ARTHUR CULBERTSON
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Many States to Hear Norfleet Trio on Long Coast to Coast Tour



The Norfleet Trio on Vacation on a Farm. Left to Right: Leeper Norfleet, 'Cellist; Catharine Norfleet, Violinist, and Helen Norfleet, Pianist

Although the Norfleet Trio is seen in the accompanying picture in an ox cart, this is not its usual mode of travel, as might be inferred at a glance at its itinerary during the coming months. Following a summer spent on a farm at Georgetown, Conn., the Trio will open its season with a concert in Indianapolis on Oct. 14. This will be followed by engagements through Indiana, Missouri, Kansas, Oklahoma, Arkansas, Texas, Tennessee, Mississippi, Alabama, Georgia, Virginia and North Carolina, the Trio returning to New York on Dec. 12. After a New York appearance in Aeolian Hall, the artists will leave for a long tour of the North-West, stopping on the way

for a series of six children's programs in North Dakota to be given under the auspices of the State University. The organization is composed of Helen Norfleet, pianist; Catharine Norfleet, violinist, and Leeper Norfleet, 'cellist.

George Roberts in Geneva, N. Y., Recital

GENEVA, N. Y., Sept. 25.—In his recital at St. Francis de Sales' Hall on Sept. 20, George Roberts played admirably standard works by Beethoven, Schumann, Chopin and Liszt, modern pieces by Godowsky and Paderewski and also an American group, comprising compositions by Nathaniel Dett, Kramer, Gertrude Ross, MacDowell and Grainger. Mr. Roberts played the entire program through without any intermission. At the close of a Liszt Rhapsody he was encored and added the familiar "Liebstrum" of Liszt and Pochon's "Old Irish Melody."

Open Faculty Series at Heidelberg University

TIFFIN, OHIO, Sept. 25.—Edward Gould Mead of Boston, recently appointed head of the piano and organ department of Heidelberg University Conservatory, gave a piano recital in Rickly Chapel on Sept. 18. He played Beethoven's Sonata in A Flat, Schumann's Fantasiestücke, MacDowell's Polonaise in E Minor, and numbers by Chopin, Brahms, and Debussy. This was the first of a series of faculty recitals to be given this season.

Band Tournament in Ogden, Iowa

OGDEN, IOWA, Sept. 23.—A band tournament was held here on Sept. 15 in which more than a score of bands from as many cities and towns participated. After a morning session devoted to business, concerts were given, followed by a program of sports and contests for the musicians. At a concert in the evening R. A. Wilder of Boone, Iowa, conducted the massed bands, comprising in all more than 250 pieces.

E. DON DIXON.

Paul Althouse, tenor, has been re-engaged for an appearance with the Marshall Field Choral Society of Chicago next spring.

Olga Samaroff, pianist, will open her concert season with a recital in Philadelphia on Oct. 16.

Mabel Jacobs Engaged to Sing with Company Organized by Dippel



Mabel Jacobs, Contralto, Who Is to Be Heard in the Dippel Opera This Season

Another Oscar Saenger pupil to enter the operatic field this year is Mabel Jacobs, contralto, who has been engaged by Andreas Dippel to sing with his company. Miss Jacobs has been studying with Mr. Saenger for five years, and has been a member of his opera classes, where she has had an opportunity to acquire her stage technique and repertoire. She was soloist with the St. Olaf Choir on that organization's Norwegian tour some years ago, having graduated from St. Olaf College at Northfield, Minn. At the present time Miss Jacobs is soloist at the First Presbyterian Church at Rye, N. Y.

Raymond Havens Visits Europe

BOSTON, Sept. 25.—Raymond Havens, pianist, arrived by the Cretic from a European trip, in which he traversed

Belgium, France, Italy and the Bavarian Alps. He witnessed the Passion Play at Oberammergau, and was present at the Music Festival in Munich. Mr. Havens will be heard this season as soloist with the Minneapolis Symphony at Minneapolis, and in recitals in New York, Chicago, Boston, Providence and Lawrence, Mass. He will open his studio here on Oct. 2.

W. J. PARKER.

Choir, Quartet and Soloists in Concert at Point Pleasant

POINT PLEASANT, N. J., Sept. 23.—J. Warren Andrews, organist of the Church of the Divine Paternity, New York, conducted an interesting program at the First Presbyterian Church on Aug. 30. The choir sang several numbers, and the Handel Quartet, comprising Cathlyn Jones, soprano; Alice Harrison, contralto; Edgar Pearce, tenor, and Francis MacColl, bass, assisted in the concert. Gounod's "Gallia," with Miss Jones as soloist, was one of the features of the program; the Quartet was heard in an excerpt from Flotow's "Martha" and other music, and solos were sung by Miss Jones, Mrs. Harrison and Mr. Pearce. Mr. Andrews played several organ solos. Harriet Holmes Nutt, piano, and Mary B. Foster, organ, were the accompanists. Mr. MacColl prepared the chorus. A concert was given on the following evening at the Leighton Hotel by Mr. Andrews, the Handel Quartet and the Leighton Orchestra.

May Korb, soprano, has been engaged for a recital at the Columbia University Institute of Arts and Sciences next season. She will have the assistance of N. Val Peavey, pianist.

A record of Frank H. Grey's "At Eventime" sung by Barbara Maurel, mezzo-soprano, has lately been released by the Columbia Graphophone Company.

The London String Quartet has been engaged for a three months' tour in Scotland and Spain, which it will fulfil prior to sailing for America in January.

Percy Grainger, pianist, has been booked for a series of thirty concerts in Norway between the dates of Sept. 8 and Oct. 13.



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OMAHA, NEB.
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PASADENA, CAL.
PHILADELPHIA, PA. (3)
PITTSBURGH, PA. (2)
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PORTLAND, ORE.
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QUEBEC, CAN.
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ROCHESTER, N. Y.
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SAN FRANCISCO, CAL. (2)
SAN JOSE, CAL.
SEATTLE, WASH.

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"AN EXCELLENT ARTIST WHOM IT IS ALWAYS A PLEASURE TO HEAR."—Paul Bloomfield Zeisler, Chicago Herald & Examiner, May 29, 1922.

"MISS PAVLOSKA GAVE ONE OF THE FINEST INTERPRETATIONS OF SUZUKI THIS WRITER HAS EVER SEEN."—Chicago Journal of Commerce, Nov. 28, 1921.

"MUCH APPLAUSE FOR HER EASY MANNER, HER PERSONAL CHARM AND HER VOCAL GIFTS."—Maurice Rosenfeld, Chicago Daily News, May 29, 1922.

"THE QUEEN OF MUSETTES, IRENE PAVLOSKA, EASILY THE BEST MUSETTE ON RECORD."—Chicago Evening American, Nov. 23, 1921.

"A mezzo-soprano of unusual warmth and resonance. Mme. Pavloska sang with fire and depth of expression and her beautiful voice rang out truly and purely through the vast auditorium. She exhibited fine rhythm, conscientious shading and her diction was clear. She earned the genuine ovation accorded her by her admiring hearers." PACIFIC COAST MUSICAL REVIEW, Sept. 17, 1921.

"Miss Pavloska's vibrant, colorful voice and her artistic interpretation won her instant recognition." SEATTLE TIMES, May 18, 1922.

"Irene Pavloska's agreeable voice and popular interpretative style won her an ovation." SEATTLE POST INTELLIGENCER, May 18, 1922.

"Mme. Pavloska won a remarkable ovation for her excellent singing, her voice being notable for increased beauty of tone and fine carrying power." VANCOUVER DAILY PROVINCE, May 20, 1922.

"Irene Pavloska proved fully up to all that had been said about her. The charm of her presence, appearance and personality was a wonderful asset to her performance, and altogether she made such an artistic combination that she increased every moment in popularity as the programme proceeded. She gave us a real instrument of undeniable worth." VANCOUVER WORLD, April 26, 1921.

"Richness and brilliancy are in her voice and it is managed with admirable skill. Her voice has range and power." BOULDER NEWS HERALD (Colo.) Aug. 14, 1922.

"Capricious, brilliant and singing most beautifully. She has the freshest, loveliest voice imaginable. A voice which made a sparkling success." BALTIMORE SUN, March 9, 1922.

"If the audience had had its way, Miss Pavloska would still be singing. As it was, she gave numerous encores. An excellent artist whom it is always a pleasure to hear." Paul Bloomfield Zeisler, CHICAGO HERALD AND EXAMINER, May 29, 1922.



Photo by Daguerre, Chicago

"Miss Pavloska winning much applause for her easy manner, her personal charm and her vocal gifts." Maurice Rosenfeld, CHICAGO DAILY NEWS, May 29, 1922.

"A fine singer and a highly attractive personality is Miss Pavloska, and she projects the English language in song just about as accurately and clearly as John McCormack." Edward C. Moore, CHICAGO TRIBUNE, May 29, 1922.

"She made a decided hit . . . Displayed versatility and vocal skill." CHICAGO DAILY NEWS, Nov. 23, 1921.

"Miss Pavloska showed a range that was surprising and gave one of the finest interpretations of Suzuki this writer has ever seen." CHICAGO JOURNAL OF COMMERCE, Nov. 28, 1921.

"Never did Miss Pavloska sound more professional, more vocally radiant. Miss Pavloska made a brilliant success." Edward C. Moore, CHICAGO TRIBUNE, Nov. 1921.

"Here too came the QUEEN OF MUSETTES, Irene Pavloska, easily the best Musette on record, bubbling over with effervescent temperament and spirits." CHICAGO EVENING AMERICAN, Nov. 23, 1921.

"Her voice is powerful, sweet and she uses it often with an abandon and freedom." SAN FRANCISCO JOURNAL, April 4, 1922.

"She was recalled again and again. The really magnificent qualities of her mezzo-soprano were realized to the full. There was in her interpretation an entirely different significance from that given by most artists." TACOMA LEDGER, May 17, 1922.

"Irene Pavloska won an undisputed artistic triumph. . . . Sterling musical qualities . . . interpretative genius. Her voice is capable of expressing many exacting varieties of moods . . . ravishingly beautiful . . . big and thrilling . . . behind the voice there lies brains." THE DAILY PROVINCE, Vancouver, B. C., April 26, 1921.

"A singer of extraordinary ability . . . possessed of rare personal charm and abundant histrionic talent." WATSONVILLE REGISTER, Calif., May 10, 1922.

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WEEKLY SURVEY OF EUROPE'S MUSIC



Wealth of New Music at Gloucester Festival

GLoucester, Sept. 19.—The program of the Three Choirs' Festival, which ended recently, probably excelled in interest that of any musical event in the British Isles during the past two or three years. Four compositions of the first order were performed for the first time, all of them by composers who represent the most modern developments in British music. These were the "Color" Symphony of Arthur Bliss; Herbert Howell's "Sine Nomine," a work for orchestra, organ, chorus and two soloists; Gustave Holst's "Psalms" for Chorus, and Eugene Goossens' choral setting of Walter de La Mare's poem, "Silence."

In addition to these, performances of Sir Edward Elgar's "The Apostles" and "The Kingdom" were given, as well as Verdi's Requiem, Mendelssohn's "Elijah," and several other minor works for organ or chorus. The choir at this year's festival approached the peak of perfection and the soloists were, as a group, representative of all that is finest in British oratorio singing.

Perhaps the most significant of the novelties was the Bliss Symphony. The composer has labelled the four movements freely as "purple, red, green and blue," respectively. He makes it clear, however, that the designated colors are merely suggestions, and are made with no intent of forcing them on his audience. This, however, appears to be a minor matter once the symphony is heard. It marks a definite step forward in the career of the young composer, and is universally conceded to be marked by earnestness, sincerity and certainty of method. Through the symphony one feels a razor-like mind at work. The orchestration is of singular beauty—cold perhaps, but none the less impressive. Bliss conducted and received an enthusiastic ovation.

No such universality of opinion greeted Howell's "Sine Nomine," which followed the National Anthem at the opening of the Festival. He has attempted to transfer into the realm of orchestral music the choral manner of the Palestrinian days. The result was confusing, although there were many who professed to believe that the composer has achieved his purpose. Some portions of the work seemed an incongruous mixture of the antique style confused with Scriabine's roughest manner. It suffers too perhaps from a conscious stylization. The work finishes with chorus and solo parts sung in unrelated syllables, the effect sought being a unity of the voices with the orchestral instruments. Mr. Howell conducted, and the soloists were John Coates and Carrie Tubb, who did the parts assigned them with ease and vocal splendor.

The Goossens choral setting for "Silence" is a work of profound beauty, and his union of the orchestra and chorus is unexcelled in skill. He conducted the work with a sure hand, and owes the choir a debt of gratitude for its fine singing. The ending, with the choir sustaining a single note through the orchestral peroration, provided a moment of purely beautiful sound which lived in the memory long after its finish. The most significant feature of the work probably lies in the fact that it is entirely free from the self-conscious cleverness of which Goossens has been accused so frequently.

"Beautiful," in the fullest sense, describes the two Psalms arranged by Holst. Two fine old tunes are superbly treated, the first with finely expressive variations and the second with a wealth of flowing contrapuntal resource. A curious feature of the two arrangements is the fact that they achieve a sense of modernity, although no method is employed which was not known three hundred years ago. Dr. Brewer, director of the Festival, conducted the Two Psalms. Hilda Blake and Frank Mullings were the soloists.

Sir Edward Elgar himself conducted his two oratorios. In "The Apostles," which has seldom if ever before had a better interpretation, Phyllis Lett as Mary Magdalene and Norman Allin as Judas contributed a tumultuous beauty of singing such as is seldom surpassed. George Parker was also excellent in the

rôle of Jesus. John Coates, Herbert Heyner and Agnes Nicholls completed the list of soloists. The same group of soloists were heard in "The Kingdom" and in "Elijah."

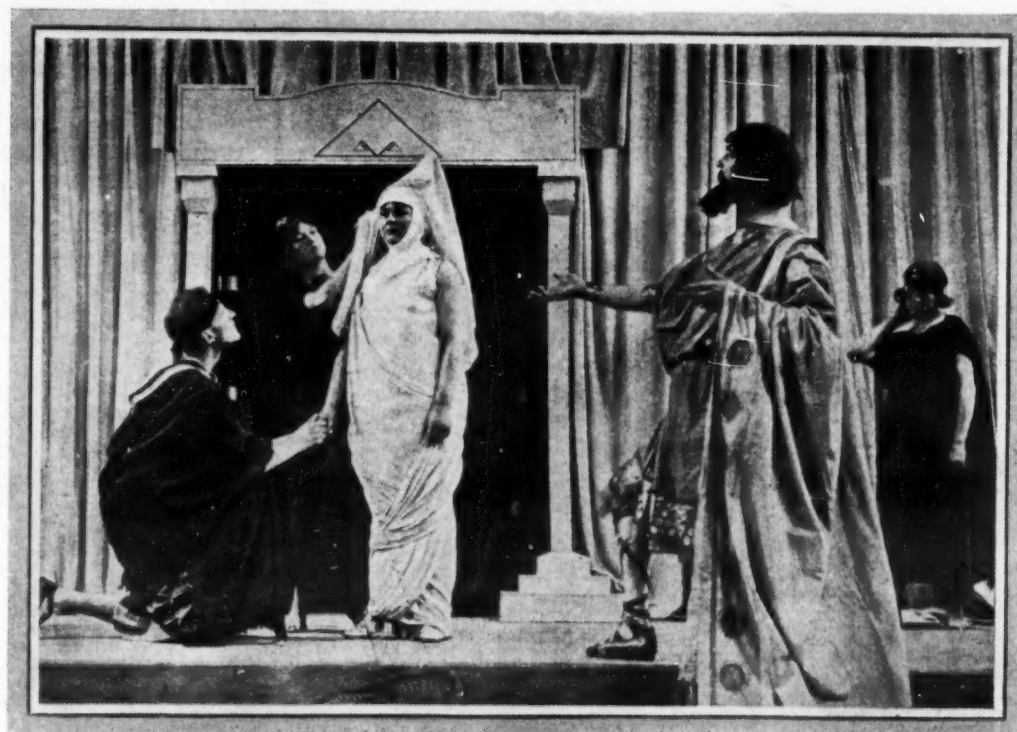
In addition to the larger *pièces de résistance*, some valuable contributions to church music by various well-known British organists were heard for the first time on the opening day of the festival. Among the contributors were S. S. Wesley, C. H. Lloyd and C. Lee Williams, all former organists at the cathedral. A

"Magnificat" and "Nunc Dimittis" by Dr. Brewer, the present organist, proved compositions extremely well balanced and effective. R. T. Baker furnished the organ accompaniment, and Hilda Blake was the soloist.

In memory of Sir Hubert Parry, who for so many years acted as general host of the historic festivals, a tablet was unveiled by Viscount Gladstone, and special performances of his "Blest Pair of Sirens" and Symphonic Variations were conducted by Sir Hugh Allen, his successor as principal of the Royal College of Music.

The festival closed with an exceptional performance of Handel's "Messiah."

"Alcestis" Impresses in Glastonbury Première



Scene from the Last Act of Rutland Boughton's New Opera in which "Alcestis" Is Restored to Her Husband by "Heracles." From Left to Right, Steuart Wilson as "Admetus"; Astra Desmond in the Title Rôle, and Clive Carey as "Heracles"

GLASTONBURY, Sept. 19.—This year's festival came to an end here recently under conditions which established a record of success not only in the matter of artistry but of finance as well. Incidentally the success brings the city one step nearer to the ideal of a permanent Festival Theater, which has been the object of public attention for the past several years.

The world-première of Rutland Boughton's opera, "Alcestis," founded on the tragedy of the same name by Euripides; the revival of John Blow's "Masque of Venus and Adonis," and a concert with dances were the principal features. Boughton's opera is a musicianly bit of work, touched at times with the flame of real inspiration. It is scored in archaic manner for a small orchestra. Astra Desmond sang the title rôle; Steuart Wilson was Admetus and Clive Carey excellent as Heracles.

John Blow's quaint Masque was per-

formed with much charm by a cast of local artists who are skilled in the parts, having performed it on several previous occasions. Penelope Spencer, première danseuse of the British National Opera Company, led the Glastonbury Festival dancers in the portions of the celebration devoted to Terpsichore. George Bernard Shaw was at his best, and delighted a large audience by his talk on "The Evolution of the Theater."

The concert programs included new songs by Granville Bantock and Julius Harrison. "Nine Fragments of Sappho," the group by Bantock, were sung by Astra Desmond to the accompaniments of the composer. They possess a singular haunting charm. The Harrison songs entitled "Four Songs of Chivalry," were admirably interpreted by Arthur Jordan. Handel's rarely performed Sonata for Two Violins was played by D. Ames and Rochfort Davies. A group of songs from a Greek Anthology arranged by Sir Hubert Parry were sung by Frederick Woodhouse.

Walter Bids Farewell to Munich Audiences

MUNICH, Sept. 19.—Performances of three old one-act operas and of "The Magic Flute" brought to an end the repertoire of the summer festival here. Unusual interest adhered to the concluding group since they marked the farewell performances of Bruno Walter as general music director, a post which he held for many years. His strong following was much in evidence.

Of the three old operas, Handel's "Acis and Galatea" was the first, with Delia Reinhardt, Fritz Krauss and Paul Bender in the principal rôles. The feature of the performance was the work of the chorus, which was trained by Konrad Neuger. In Pergolesi's "The Servant-Mistress," Maria Ivogün gave the outstanding performance vocally and dramatically. The rôle is one singularly suited to the quality and weight of her voice. Bauberger was unusually good as Pandolfo. The third of the trio was Johann Schenck's archaic singspiele, "The Village Barber," in which Lohsing

sang the title rôle and Seydel was Josef. Bauberger was amusing as the Schoolmaster and Hedwig Fichtmüller and Thea Lindhard excellent in their respective rôles.

"The Magic Flute" brought Elizabeth Schumann, of the Vienna Opera, as guest in the rôle of Papagena, which she sang with ease, style and beauty of voice. Other notable performances were Ivogün's *Queen of the Night*, Gless' *Saras-tro* and Reinhardt's *Pamina*. Krauss and Brodersen were also in the cast.

Walter also conducted a second cycle of "The Ring" with his usual fine touch and power.

In addition to the Festival series, recitals of note were given recently by Elly Ney, pianist, who leaves shortly for America, and by Paul Bender, baritone of the Vienna Opera. Miss Ney gave a classical program which included the names of Schubert, Brahms, Beethoven and Bach, and Bender devoted his entire program to Schubert.

Berlin Volksoper Opens Season in "Freischütz"

BERLIN, Sept. 19.—With the recent opening of the Grosses Volksoper company at the Theater des Westens, three large opera houses are now drawing patronage here. Weber's "Freischütz," with a new investiture and a specially picked cast in honor of the centenary of the work's first performance here, was the opening attraction. Marcella Röseler was a poetic *Agatha* and Fritz Vogelstrom sang well as the dashing *Max*. Elsa Tuschkau was *Annchen* and Theodore Battermann excellent as *Caspar*. The orchestra played with dash and brilliance under the bâton of Franz von Hösslin. Credit is also due Alexander D'Arnals, the new stage director, and Hans Strohbach, whose settings and costumes were full of color and originality.

The second performance of the first week was "Lohengrin" with a cast which included Lily Hafgren-Dinkela, Melanie Kurt, Friederich Plaschke, Vogelstrom and Wilhelm Guttmann. The guest of the performance was Abendroth of the Wiesbaden Opera.

At the Staatsoper, "Otello" was the latest revival with Fritz Soot of Dresden in the title rôle. He has an excellent dramatic and vocal technique and a lyric voice of beautiful quality. Heinrich Schlusnus sang *Iago* for the first time and gave a subtle interpretation of the rôle. Heckmann-Bettendorf was the *Desdemona* of the performance, and Emma Bassth a promising newcomer in the rôle of *Amelia*. Dr. Stiedry conducted.

At the Bülowplatz Theater, the repertoire of Wagnerian opera continues.

For the benefit of charity, Max von Schilling and a specially recruited orchestra gave a concert recently at the Staatsoper. Michael Bohnen, baritone, who is to sing at the New York Metropolitan next season, was soloist in numbers from "Meistersinger."

Fontainebleau Organ Students Awarded Prizes

FONTAINEBLEAU, Sept. 19.—Prizes in the contest among organ students at the American Conservatory here were awarded recently by a jury consisting of Charles Marie Widor, Francis Casadesus; Dallier, organist of the Madeleine in Paris; Jacob, organist of St. Francois de Sales; Marcel Dupré, organist of Notre Dame de Paris; Paul Fouchet of St. Honoré d'Eylau; Marcel Grandjany of the Sacré-Coeur and Jacques Durand. First prizes were given to Julian Williams, organist of Trinity Episcopal School at New Castle, Pa., and Norman Coke-Jephcott, organist of the Church of the Messiah at Rhinebeck, N. Y. Second prizes went to Mrs. Virginia Carrington Thomas, organist of South Park Church, Hartford, Conn., and Hugh McAmis, laureate of the Guilman Organ School of New York and student of William C. Carl. Honorable mention was given Wilson Hays of Milwaukee, Wis. The composition chosen for the contest was Bach's Toccata and Fugue in D Minor.

Rome to Have New Opera House

ROME, Sept. 20.—A new opera house known as the Italian Theater of Novelities is well on the way to completion and is to be opened during the coming season. The management proposes to turn the house over to the production of modern operatic works, of which it promises at least thirty during the season. Composers have been requested to submit scores for reading accompanied by a small fee. From these, several will be chosen for production on the same stage as such modern successes as "The Love of Three Kings" and "Piccolo Marat."

Doris Woodall to Direct Carl Rosa Company

LONDON, Sept. 18.—The Carl Rosa Opera Company, which opens its London season here shortly, will have a woman director for the first time in its history. Doris Woodall, for years a leading soprano of the Carl Rosa forces, was recently chosen for the post.

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YORK, PA., SINGERS FORM NEW CHORUS

Knights of Malta Active in Music—Elect Officers of Opera Society

By J. L. W. McClellan

YORK, PA., Sept. 25.—Musical interests in York have been strengthened by the organization of a new choir, the Malta Temple Chorus, formed by the Past Commanders' Association of the Knights of Malta. The officers are: Harry E. Miller, president; Llewellyn R. Rodes, vice-president; Paul B. Moyer, secretary; Charles M. Boyer, treasurer; Ralph S. Garrett, librarian; J. M. Bushey, assistant-librarian; G. Frank Witman, manager; Adam H. Hamme, organist; Harry F. Andrews, conductor, and H. M. Arnold, assistant-conductor.

The York Operatic Society has elected the following officers: Camilla Steig-Treible, president and director; R. D. Bintzer, vice-president; Lou Finkbinder, secretary; Walter Kirkwood, treasurer, and Irvin Schroeder, assistant director. The society is rehearsing Gilbert and Sullivan's "Pirates of Penzance."

"Characteristics of Indian Music" was the subject of a paper read at a meeting of the Matinée Musical Club. This was the first meeting of the society as a unit of the Pennsylvania State Federation of Music Clubs, and was opened by short

addresses by Katharine Mundorf, president, and Mrs. George Ruby, chairman of the program committee. Songs by Cadman and Lieurance were sung by Margaret Mundorf and Helen Zeigler. Three movements of MacDowell's "Indian" Suite were played by Mrs. H. Reh-meyer and May Brodbeck.

Move to End Pullman Surtax

A movement which will benefit traveling artists and concert companies has been undertaken by Augustus Thomas, of the New York Producing Manager's Association, and Frank Gillmore, representing the Actors' Equity Association, who have both petitioned Chairman C. C. McChord, of the Interstate Commerce Commission, for a remission of the surtax on Pullman fares. In the petition it is pointed out that the tax falls hardest upon traveling companies which are frequently forced to make jumps between towns at night, and that in some cases the existing surtax exceeds the railway fare for the same distance in pre-war times.

T. S. Lovette Opens New Washington School

WASHINGTON, Sept. 23.—T. S. Lovette, Welsh pianist and teacher, has returned from Wales, and commenced work at his new School of Music on Sept. 15. He will teach artist pianists and teachers, and give special lecture for teachers, and

early in the season will be heard in a series of lecture recitals. He will be assisted in his work by Zelma Brown and Gladys Hillyer, members of the faculty. Mrs. Lovette, who has spent the summer in Washington attending to business details of the school, will have the vocal department in charge, and Winston Wilkinson, will be at the head of the violin department, assisted by Marie Maloney, his wife and accompanist. During Mr. Lovette's stay in Wales he attended the Welsh National Eisteddfod, and met many old friends, among them Samuel Langford, musical critic of the *Manchester Guardian*; Sir Beddoe Reese and Llewelyn Morris, who is known as Llew Ogwy, Eisteddfod director and poet.

Mme. Monteux Recovering from Illness

BANGOR, ME., Sept. 23.—Mme. Pierre Monteux, wife of the conductor of the Boston Symphony, is recovering in the Tapley Hospital, Belfast, from an operation for appendicitis. She, with Mr. Monteux and their children, spent the season at the Lodge on the Cobe estate, in Northport. They will return to Boston as soon as she is able to travel.

JUNE L. BRIGHT.

Harriet Foster Sings in Ohio

Harriet Foster, contralto and teacher of singing, has returned from a series of concerts in Ohio, including appearances in Toledo, Akron and Cleveland. She will resume her teaching in her studios on Oct. 2.

WALTER GREENE

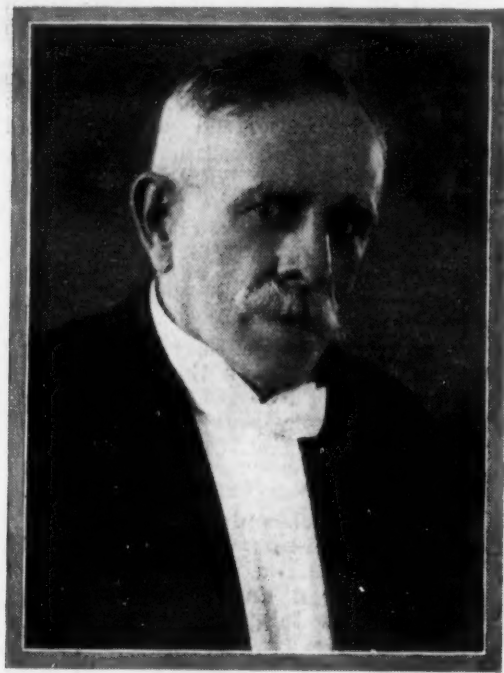
Baritone



Direction, Evelyn Hopper
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Panorama of the Week's Events in Musical Chicago

More Opera for Small Centers, Is Plan Urged by Charles T. H. Jones



Charles T. H. Jones, President of the American School of Opera, Chicago

CHICAGO, Sept. 25.—That there should be an opera company in every small town of the United States, is the contention of Charles T. H. Jones, president of the American School of Opera. "We cannot expect to develop an opera-loving public until we offer something the people can understand and appreciate," he says, "and if opera companies were organized to tour the entire country, visiting the smaller places and giving performances in English, we would build up an immense opera clientele, and give increased opportunities to our own singers."

"America has some wonderful talent, but it is rather an uphill climb for those who wish to enter opera here without having previous operatic experience in Europe. Many of our own singers have gained recognition abroad who might never have become known if they had remained in this country. At present, the greatest propaganda for opera is the talking machine, for it gives the public operatic music not only in the big cities, but throughout the country-side. Many of the managers of the large motion picture houses are showing a progressive spirit by producing scenes from different operas in conjunction with feature pictures, and engaging young American singers to interpret the rôles."

"In little Italian cities of 10,000 or 12,000 persons, there are opera houses, and the backers make money out of them. We should have the same thing here. Then, and only then, will we have a truly operatic force to draw our own stars from. For then the American singers will have a dozen operas ready for singing."

Mr. Jones was assistant stage director for the McCall Opera Company for one year, and then became general stage director of all the McCall attractions. Later he was associated with the Aborn Opera Company and the Henry W. Savage Castle Square Opera Company, and he spent two years with the Society of American Singers in New York. As president of the American School of Opera, Mr. Jones plans to train young singers in operatic work so they will be fitted to take their place in American companies. If possible, Mr. Jones may organize small companies to tour the country and prove his contention that the smaller towns are willing to support opera.

Chicago Singers Appear in Other States

CHICAGO, Sept. 25.—Alice Phillips, soprano, and William Phillips, baritone, gave a recital in Beatrice, Neb., recently and also appeared in Clay Center, Kan., and in Havana, Ill.

Mother and Daughter Heard in Musicales

CHICAGO, Sept. 23.—Mrs. Josephine Bremmerman Edmunds, soprano, and her daughter, Germaine, dramatic teacher, were heard at the North Shore Hotel

twilight musicale on Sunday evening. Mrs. Edmunds sang a group of songs, playing her own accompaniments. She has a voice of fine quality and sings with much musical feeling. Miss Edmunds, a graduate of the Chicago School of Expression, gave sympathetic readings. The musicale was one of a series arranged by Effie Marine Harvey.

FINSTON'S FORCES PLAY

Greek Evans Soloist with Chicago Theater Orchestra

CHICAGO, Sept. 23.—At the Sunday noon concert of the Chicago Theater Orchestra, conducted by Nathaniel Finston, Greek Evans, baritone, was soloist.

The Dvorak "Carnaval" Overture, with which the program opened, was brilliantly played. The "Erotik" of Grieg and Tchaikovsky's "Marche Miniature" were charmingly interpreted, but in "Wotan's Farewell and the Magic Fire Scene," from "The Valkyrie," the work of the orchestra was somewhat uneven. Other orchestral selections were Victor Herbert's "Air de Ballet," "Narcissus," by Ethelbert Nevin, and the "Robespierre" Overture, by Litoff.

Mr. Evans sang sympathetically an aria from Giordano's opera, "Andrea Chenier," and was obliged to add an extra.

Sturkow-Ryder Plays at Golf Club

CHICAGO, Sept. 23.—Theodora Sturkow-Ryder, pianist, gave a concert at the Skokie Golf Club on Sunday afternoon, assisted by Mark Love, bass-baritone. Mme. Sturkow-Ryder played several solo numbers, including her own composition, "Imps." She used the Apollo player-piano in some two-piano numbers with her own recordings. Mr. Love sang a number of short pieces by Tchaikovsky, Mozart, Woodforde-Finden, and Carrie Jacobs Bond.

New Chicago Post for Frank Parker

CHICAGO, Sept. 23.—Frank Parker, baritone, four and one-half years director of music at the Hyde Park Baptist Church, has been engaged in the same capacity at the North Shore Baptist Church. Mr. Parker is scheduled for concerts at the American Conservatory on Oct. 7 and at the Women's Club of Congress Park, Ill., on Oct. 10.

Pavley-Oukrainsky Ballet to Tour

CHICAGO, Sept. 23.—The Pavley-Oukrainsky Ballet has been engaged for a performance in St. Louis on Oct. 3, at the Veiled Prophet celebration. This is the second engagement of the Chicago organization for this event. After a Chicago performance, the ballet will fulfill an engagement of five weeks in Havana, and will also visit Mexico City. It will then proceed to England.

Shakespeare Conducts Master Class at Nebraska University

CHICAGO, Sept. 23.—William Shakespeare, vocal teacher, has resumed his duties at his Chicago studio, after having conducted a master class at the University of Nebraska. In five weeks Mr. Shakespeare gave between 300 and 400 lessons, as well as twenty-four lectures on voice production.

Stanley Deacon Marries Edna Ver Harr

CHICAGO, Sept. 23.—Stanley Deacon, baritone, and Edna Swanson Ver Harr, contralto, were married the early part of the week in Kansas City, Mo. Mr. and Mrs. Deacon will spend a few weeks in the West before resuming their work for the winter.

CHICAGO, Sept. 25.—Charles Marshall, tenor; Cyrena Van Gordon, mezzo-soprano, and Jessie Isabel Christian, soprano, gave several selections in a radio Chautauqua program, broadcasted by the Chicago Daily News Radio Service Station recently.

CHICAGO, Sept. 25.—Dr. J. Lewis Browne, organist, played two dedicatory recitals upon the new organ in the First Presbyterian Church, Arlington Heights, Ill., recently.

In Chicago Studios

Chicago, Sept. 25.

CHICAGO MUSICAL COLLEGE

Clarence Eddy gave two organ recitals at Wenatchee, Wash., on Sept. 8 and 9 and one in St. Paul, Minn., on Sept. 12.

Harold B. Maryott, of the faculty, has just completed a new work on harmony, which will shortly be issued by the Gamble Hinged Music Co.

Walter Willihnganz, pupil of Max Fischel, violinist, has been engaged for a year's tour by the Redpath Lyceum Bureau.

Alvene Resseguie, contralto, of the faculty, has been engaged at the K. A. M. Synagogue as soloist for the special holiday services and as a member of the regular quartet.

AMERICAN CONSERVATORY

John J. Hattstaedt, president, and Victor Garwood, pianist, began a series of lectures on pedagogy and musical history for the normal training school on Saturday afternoon.

The American Conservatory possesses a complete student orchestra in the Symphony Club, of which Ramon Girvin is conductor. Rehearsals are held Wednesday evenings. A junior orchestra is conducted by Henry Sopkin.

Jacques Gordon, violinist, has completely recovered from injuries received in an automobile accident last summer, and has entered upon his duties as instructor.

Recent appointments secured by students in the public school music department, directed by O. E. Robinson, are Lillian Darby, supervisor, Valparaiso, Ind.; Emily Jane Callan, supervisor, Holbrook, Ariz., and Esther L. Johnson, supervisor, Sanborn, Iowa.

The department of dancing is directed by Louise K. Willhour, who has been associated with Michel Fokine, Andreas Pavley and Serge Oukrainsky.

Max Wald, composer and former pupil of Arthur O. Andersen, is in London engaged on a suite for orchestra. He intends to do some work with Vincent d'Indy.

A course in stage deportment for singers has been arranged by Elaine De Sellem. This will include concert, lyceum oratorio, Chautauqua and opera work.

Heniot Levy has returned from Europe. He gave a successful recital in London.

BUSH CONSERVATORY

Ebba Sundstrom, violinist, has just returned from a long motor trip through Minnesota and has resumed her teaching at Bush Conservatory.

MISCELLANEOUS

Ira Hamilton, pianist, has engaged Emily Parsons Hunt as associate teacher in the Ira Hamilton Studios, which opened for the fall term on Monday. Mrs. Hunt will teach in both the Chicago and Evanston studios. Ruth Harriet Cazier will continue as junior teacher.

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Frederik Frederiksen, violinist, gave a recital at Lake Geneva, Ill., recently, featuring a violin sonata by Emil Sjögren, and playing Halvorsen's "Norwegian Dance" as an extra. Mr. Frederiksen has just opened his new studio in the Fine Arts Building.

Victor Garwood, pianist, has returned from a long vacation in Vermont and has resumed his teaching and lecturing at the American Conservatory, Chicago, and Northwestern University, Evanston.

Chicago Teachers Give Up Private Studios

CHICAGO, Sept. 25.—Jaroslav Gons, cellist, has relinquished his studio in Kimball Hall, as the Chicago Musical College has contracted for all of his teaching time for the next five years. For a similar reason, Lora Shadurskaya, Russian dancer, will no longer maintain her studio in Van Buren Street.

Phillips to Sing Novelties

CHICAGO, Sept. 22.—William Phillips, baritone, who will give a concert in Lyon & Healy Hall on Oct. 12, will include several novelties on his program, as well as a number of unusual songs seldom listed on concert programs.

Completes Normal Class

CHICAGO, Sept. 25.—Harriet Bacon-MacDonald of Dallas, Tex., has finished her normal class in the Dunning System of Applied Music in Chicago, and began her class work in Dallas, Tex., on Sept. 14.

Jessie Christian to Appear in California

CHICAGO, Sept. 25.—Jessie Isabel Christian, soprano, has been booked for a number of important concerts in California this coming winter. She will also appear in South Bend, Ind., Green Bay, Wis., Akron, Ohio, Kankakee, Ill., and Escanaba, Mich.

Merle Alcock to Appear with Apollo Club

Merle Alcock will sing the contralto part in Bach's B Minor Mass in the performance by the Apollo Club of Chicago on Feb. 26.

Marie Zandt to Visit Alaska

CHICAGO, Sept. 25.—Marie Sidenius Zandt, soprano, leaves for Alaska in the latter part of the month to spend a few weeks and will give several concerts there and on the return trip to Chicago.

CHICAGO, Sept. 23.—Sparling and Shewalter have opened their European office in Marseilles, in charge of Louis Boyer.

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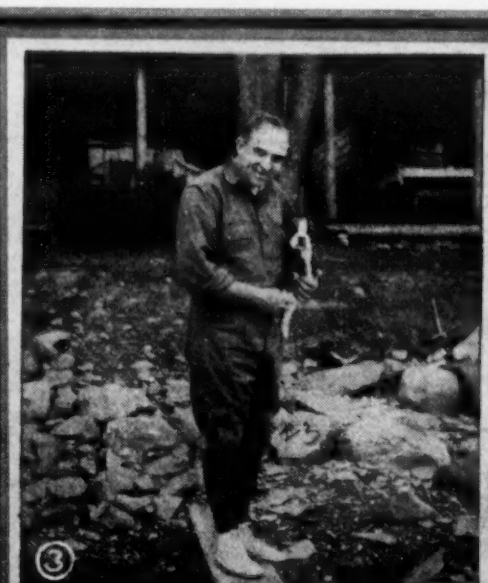
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Summer Resorts Attract Chicago Artists



Personalities in Chicago's Music Select Rural Scenes for Vacation

CHICAGO, Sept. 25.—The close of summer will soon recall to this metropolis a number of musicians who have betaken themselves to pleasant rural scenes for a vacation.

Chicago is fortunate in its situation not far from a number of attractive places near inland water. The Chicago artist who would flee summer's torridity hastens to the pleasant greenwood or lakeside of this, or an adjoining, State. The sea thunders in vain for a respectably large body of musicians, who find recreation in camp or mountain resort.

Among the holiday-makers was Vittorio Trevisan, operatic bass and voice teacher (No. 1). He was photographed while rusticated in the vicinity of Paw Paw Lake, Mich.

Mrs. A. Hathaway, accompanist to Mr. Trevisan, undertook the rôle of horticulturist (No. 2), while passing a vacation in the charming environment of the same resort.



"Roughing it" proved an invigorating experience this summer for Loyal Phillips



Shawe, baritone and member of the Northwestern University School of Mu-

sic (No. 3). He visited the Rangley Lake district in Maine.

Margery Maxwell, soprano, is seen in No. 4 with her manager, Harry Culbertson of New York, walking in Grant Park, Chicago. Miss Maxwell will again be heard in recital this autumn.

Among tennis enthusiasts must be numbered Barbara Wait, contralto, and Carl Craven, tenor, who, in No. 5, are resting from a vigorous set in Jackson Park, Chicago. They are frequent visitors to these courts.

TORONTO CHORUS IN DEBUT

New Organization Gives Promising Performance—Other Events

TORONTO, CAN., Sept. 22.—The Bell Telephone Male Chorus, another addition to Toronto's long list of choral organizations, gave its first concert at Massey Hall on Sept. 18 before an exceptionally large audience. This choir will compete at the Festival at Buffalo on Oct. 5, and it sang the two test pieces in a highly creditable manner. The organization has a strength of 140 voices under the leadership of Albert David. A miscellaneous program was given, including solos by Alfred Atkinson, Jean Greig, Charles M. Kean, Mr. and Mrs. Vandercourt, Charles Leslie, Gwladys Jones-Morgan and Albert David. The Elgar Male Quartet also contributed to the program.

At the Broadview Boys' Fall Fair last week a musical contest was staged and the youthful contestants provided an interesting entertainment. Lionel Brown won the contest for junior violinists and W. Sniderman for seniors. In the piano contest Neville Mould was the junior winner and Lawrence Drake the senior. Stanley Hatt was adjudged the best junior vocalist and E. Conboy the best senior singer.

High Park Presbyterian Church formally dedicated its new organ on Sept. 17. The cost and installation total about \$12,000. Prior to the morning service a recital was given by Dr. Ernest MacMillan. W. J. BRYANS.

Claire Dux, soprano, following her appearance at Ravinia Park, will open her season as soloist with the Philadelphia Orchestra in Philadelphia.



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Scores Significant Success in
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THE DAILY TELEGRAPH, July 1, 1922

Unheralded, Miss BARBARA MAUREL, a young singer who comes to us from America, appeared at the Wigmore Hall yesterday afternoon, and at once impressed her hearers by the compelling beauty of a voice to which she brings a rare order of intelligence and control. The newcomer ought, we suppose, to be described as a mezzo-soprano, but, as a fact, the quality is that of a pure contralto. Yet, velvety and rich as are the lower notes, the voice is so even throughout its fine range, and of such a warm, sympathetic timbre in the higher register, that there are moments when one would hesitate to place her in the more or less restricted category implied by any definite label. And, after all, it is the beauty of her voice, given the best use of it, that matters, and in this essential Miss MAUREL can easily and safely challenge criticism. Under the spell of such a voice and the uncommon sense of interpretation to which it is allied one readily condoned a slight tendency at times—as in Moussorgsky's "Little Star," for instance—to employ portamento, more especially as the smoothness of production, generally speaking, was beyond praise, as also was the singer's phrasing, notably as exemplified in the power to sustain a long-drawn phrase without pausing for breath. Her programme, which extended from the ancients, such as Gluck, Handel, and Durante, to some admirably contrasted Debussy songs—for which Miss MAUREL showed real understanding and sympathy—was quite sufficiently varied to give us the measure her range of expression, and if it contained one or two comparatively poor songs, like Rachmaninov's rather Tchaikovskyian "In the Silence of Night," there was hardly anything that did not serve to show one aspect or another of the art of an uncommonly interesting young singer, who will be heard again with undoubted pleasure.

MORNING POST, July 1, 1922

It is not often that a newcomer makes so satisfactory an impression on her audience as did Miss BARBARA MAUREL, who appeared at Wigmore Hall yesterday. Alsatian by birth, she comes here from America, but her nationality is of small matter save that the foreign blood in her veins is possibly a factor in her temperamental equipment. She is a real singer with a real voice. That is to say that, as far as tone is concerned it is the true article, and that, breathe she never so lightly, there is a pure tone, rich and musical, and in the varying degree of pressure in song the tone is always a delight. Then as an interpreter she shows fine perception, the ability to get at and express the meaning of the songs, and all the power of vocal, facial, and bodily gesture that helps to make song a living thing.

Her voice is a mezzo-soprano, admirably used, recalling in its timbre a well-known British singer who has similar gifts. All songs are alike to her, yet none of them alike, for the reason that she identifies herself completely with their spirit, literary and musical. Thus she was able to turn from the gaiety of Durante's "Danza" and Handel's "Come and trip it" to the melancholy of Moussorgsky and Rachmaninov, to the subtlety of Debussy and the contrasted demands of Granville Bantock, La Forge, and Horsman. And in each there was the impression that the song of the moment was of the kind she sings best. In other words, here is a great singer who might well have appeared earlier in the season, so as to win to her banner the many admirers she is certain to gain as soon as the good news becomes known.

REFEREE, July 2, 1922

Miss BARBARA MAUREL, made an extremely favourable impression at a recital at Wigmore Hall on Friday . . . a voice of great variety of tone-colour, of which she showed admirable command. Her readings showed vocal resource, lively dramatic perception, and they were instinct with knowledge and understanding.

THE SUNDAY TIMES, July 2, 1922

Miss BARBARA MAUREL, gave a recital at the Wigmore Hall on Friday afternoon. The lower notes of her voice are of beautiful quality. She sings with a good deal of art, and when the song lies within the best part of her voice the effect is both intellectual and sensuously satisfying.—ERNEST NEWMAN.

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OPERA ATTRACTS SEATTLE CROWDS

New Choir of Women Formed —Many Students Appear in Recitals

By David Scheetz Craig

SEATTLE, Sept. 23.—The American Light Opera Company continues its Seattle engagement with distinct success under the direction of Rex Reynolds. "H. M. S. Pinafore," "The Bohemian Girl" and "Chimes of Normandy" have been included in the repertoire, and in the last named work Theo Pennington, Edward Andrews, Harry Pfeil, Paula Ayres and Carl Bundschu were prominent in the cast. The company has attracted large audiences at popular prices.

A women's chorus, under the name of the Ladies' Lyric Choral Club, has been organized under the leadership of Vernon S. Behymer. The club plans to give two recitals during the season.

Closing eight weeks of teaching, Sergei Klubansky presented Ernest Worth, baritone, in recital on Sept. 5 at the Cornish Theater, and was assisted by Elizabeth Choate, violinist; Ruth Lindrud, harpist, and John Hopper, accompanist. Mr. Worth sang old Italian airs, two Strauss numbers, a Donizetti aria and a group of modern songs in English,

and expressively used a fine resonant voice, well under control.

The Cornish School presented pupils of Jacques Jou-Jerville in a song recital on Sept. 11 at the Cornish Theater, when an interesting program was given by Maurice Bursett, Florence McGinnis, Bertha Burquist, Gertrude Nord, William Landeen, Ruth Lindsay, Birnie Borgen, Lois Woodworth Grant, Clarence Hale and Esther Van Valey, assisted by Miss Choate, violinist.

The vocal recital by pupils of Kirk Towns on Sept. 17 at the Metropolitan Theater drew a capacity audience. Miss Theo Pennington, soprano, and Mr. Bundschu, baritone, both of the American Light Opera Company, who studied with Mr. Towns during their Seattle engagement, were among those who appeared. Miss Pennington sang "Vissi d'Arte," from "Tosca," in a brilliant voice, and Mr. Bundschu's interpretation of the "Pagliacci" Prologue was effective. The others participating in the program were Myrtle Garceau, Juanita Showalter, Dorothy Dial, Harley Watson, Adele Walker, Alberta Dalby, Mr. Towns, Lillian Schoenberg, Edna Holt, Irma Quackenbush, Frank Meeker, Alma F. Weber, Marion Kellogg, Octavia Mescher, Victoria Andrews and Gladys Wheeler.

Godowsky Attracted by Scenes in Argentine on Present Recital Tour



Leopold Godowsky at an Old Spanish Home in Bahia Blanca, on His Tour of the Argentine

Leopold Godowsky, now on his first visit to South America, says, in writing

to friends in New York in July, that in Buenos Aires, which he describes as a magnificently built city, very much like Paris and Rome in architecture, he has given several recitals, and he has also played in Bahia Blanca, a city of fifteen hours' distance by rail. Recitals in Montevideo, "a most charming and interesting city," Cordoba, Rosario, and other centers, were scheduled, and the pianist was looking forward to a stay of eight weeks in Rio de Janeiro, where he was booked for eight appearances. His plans then provided for a visit to Paolo and other Brazilian cities.

The fantastic beauty of the harbor of Rio de Janeiro, at which a call was made on the way to Buenos Aires, fully compensated him, he says, for the monotony of the voyage. This harbor, he agrees, is one of the wonders of the world. On the way from this city to Buenos Aires, the ship ran into a hurricane, in which one sailor was washed overboard, and four others seriously injured. It is winter in the Argentine now, and Rio de Janeiro, he finds, is as balmy at this season of the year as Southern California or the Riviera.

Mr. Godowsky, who complains that it takes more than a month for a letter to reach New York from Buenos Aires, says he hopes to return to the United States about the middle or end of October.

Guimar Novaes, Brazilian pianist, who returns to America for another tour after the first of the year, will make her first visit to the Pacific Coast, filling engagements there next April.

Frederick Gunster, tenor, will sing in Atlanta, under the auspices of the Fine Arts Club, after the first of the year. This will be Mr. Gunster's second appearance in Atlanta.

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MANY APPEARANCES FOR CITY SYMPHONY

Forty-Two Concerts Planned Under Foch's Bâton in Coming Season

Forty-two symphonic concerts are scheduled during the coming season for the new City Symphony, which will make its début on Nov. 18 in Carnegie Hall under the bâton of Dirk Foch. The new organization is operated by the

New York Musical Society of which Coleman du Pont is president; Henry MacDonald, vice-president; Lewis L. Clarke, treasurer, and George H. Benjamin, trust officer. Mrs. Louise Ryals de Cravioto is chairman of the music committee and the business manager is Arthur J. Gaines, who was manager of the St. Louis Symphony for ten years.

Contrary to earlier announcements, the organization will not confine its efforts to the densely populated portions of the city south of Fourteenth street,

but will enter the uptown concert field with a schedule of twelve evening programs at Carnegie Hall and twelve afternoon concerts in Town Hall. In addition there are to be thirteen Sunday afternoon popular concerts at the Manhattan Opera House and five on Thursday evenings at Cooper Union. The Town Hall concerts are to be offered in pairs, the same program being offered at each of the pair.

The financial support of the new organization is furnished by Senator du Pont and the other officers and by a group of business men and music patrons which includes Bartlett Arkell, Manton B. Metcalf, Ralph Pulitzer and

others. Through the generosity of these men the seats at the Carnegie and Town Hall concerts will be scaled from \$1.25 down.

Several prominent artists have been engaged as soloists and others will be announced later. The existing list includes Elena Gerhardt, Marguerite Namara, Erika Morini, Rudolph Ganz, Sophie Braslau and Emilio de Gogorza.

The orchestra will have eighty-three players and the initial concert is to be preceded by four weeks of rehearsal. The aim of the organization is to offer orchestral music of the highest possible standard at the lowest possible rates.

In addition to the patrons mentioned above the list includes the names of William Delavan Baldwin, William L. Benedict, Leo S. Bing, George T. Brockaw, Barron G. Collier, Herbert L. Satterlee, Casimir I. Stralem, Robert M. Thompson, Ethan Allen, J. D. Armistage, George Armsby, Le Roy W. Baldwin, J. Herbert Ballantine, Donn Barber, James Barber, Martin Beckhard, Alexander M. Bing, George S. Blagden, William Braden, Anson W. Burchard, Michael F. Burns, H. H. Childs, Clift and Goodrich, Inc., Harry Content, Melville Egleston, Morris Fatman, Stephen B. Fleming, Lee Ashley Grace, Albert H. Harris, Fred Hirschhorn, Messmore Kendall, Willard V. King, Wheaton B. Kunhardt, Frederick Kuttroff, A. C. Ludlum, Scott McLanahan, Benjamin Mordecai, Ivan B. Nordhem, James H. Perkins, E. Clifford Potter, J. Leonard Replogle, Alfred F. Seligsberg, Charles Strauss, Francis de C. Sullivan, George C. Taylor, W. Parsons Todd, Elisha Walker, Arthur Williams, Pope Yeatman, James K. Cullen, George Doubleday and George Zabriske.

Norwalk Teacher Marries

NORWALK, CONN., Sept. 23.—Dora Reynolds Eddy, teacher of piano and graduate of the Yale University School of Music, was married on Sept. 16 to Charles Lanza of New York, artist, at the Norwalk Methodist Episcopal Church.

Bianca Sherwood, soprano, and Gray Roberts, tenor, will sing at a community concert in Brooklyn with a chorus of 100 voices on Oct. 15.

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Dec. 27, Boston Symphony Orchestra.
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—Sydney Morning Herald, Aug. 16, 1922.

"ALL SYDNEY MUST HEAR PAUL ALTHOUSE AND ARTHUR MIDDLETON. THEY ARE FINE ARTISTS, WITH A CAPACITY TO THRILL AND MOVE AN AUDIENCE. THEY HAD A GREAT RECEPTION AT THE TOWN HALL LAST NIGHT. ALTHOUSE SET THE AUDIENCE TALK-

ING ABOUT CARUSO. MIDDLETON'S SELECTIONS WERE SUPERBLY GIVEN. THE AUDIENCE LEFT THE HALL BRIMFUL OF THAT PECULIAR HAPPINESS WHICH BORDERS ON ECSTASY—A CONDITION THAT RESULTS FROM THE SINGING OF GREAT ARTISTS."

—Sydney Evening News, Aug. 16, 1922.

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"NOTHING LESS THAN A FURORE WAS CREATED BY THE SINGING OF PAUL ALTHOUSE AND ARTHUR MIDDLETON. ALTHOUSE IS A TENOR OF THE RARE CARUSO ORDER; INDEED, IN HIS SINGING HE STANDS COMPARISON WITH THE FAMOUS ITALIAN. SUCH SUPERB DRAMATIC POWER HAS NOT BEEN HEARD HERE BEFORE, AND IT IS A STRIKING CHARACTERISTIC OF HIS MAGNIFICENT ORGAN, WHICH HE USES WITH PERFECT EASE AND FREE FROM ALL STRAINING. THE AUDIENCE WAS SIMPLY ENRaptured. ARTHUR MIDDLETON HAS AN EXCEPTIONALLY SONOROUS VOICE, OF GREAT COMPASS, WHICH HE EMPLOYS WITH SUBTLE CHANGES OF TONE COLOR. BOTH ARTISTS HAVE MUCH IN COMMON. THEY DISPLAY THE SAME PERFECTION OF PHRASING, ENUNCIATION, AND SENSITIVENESS OF TONE COLOR; THEY ARE KEEN ON SCORING THE FULL MEANING OF THEIR SONGS, AND THE ART OF BOTH IS DELIGHTFUL IN ITS CULTURED EASE."—*Sydney Daily Telegraph*, Aug. 16, 1922.

"SYDNEY FOLKS VERY RARELY HAVE THE OPPORTUNITY OF HEARING A TENOR OF THE CALIBRE OF MR. ALTHOUSE. HIS FIRST NUMBER, 'CELESTE AIDA' (VERDI), MAGNIFICENTLY SUNG, TOOK THE AUDIENCE BY STORM. THE TIMBRE OF HIS VOICE IS SINGULARLY CARUSO-LIKE. MR. MIDDLETON SCORED A TRIUMPH WITH THE DIFFICULT 'LARGO AL FACTOTUM' FROM ROSSINI'S 'BARBER OF SEVILLE.' EACH HAS EXCELLENT PRODUCTION, FAULTLESS ENUNCIATION, AND WELL-RESTRAINED TEMPERAMENT."

—*Sydney Sun*, Aug. 16, 1922.

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 MUSICAL AMERICA.

NEW YORK, SEPTEMBER 30, 1922

BUSHEL EVALUATION OF NOVELTIES

ALREADY, with a glimpse afforded here and there into the orchestral programs of the new season, there is heard in New York the familiar complaint anent the paucity of novelties. To be sure, these murmurings are to be traced chiefly to a leaflet issued by one organization, the New York Symphony, containing programs for something more than one-third of its season, and representing only the activities of Mr. Damrosch. In the twelve concerts for which the individual numbers have been enumerated, there are seven compositions marked "first time in New York," a figure which tends to refute, insofar as these few concerts are concerned, the charge of indifference to new works. Not all of Mr. Damrosch's programs are included, and there remain Mr. Coates, Mr. Walter, Mr. Stransky, Mr. Mengelberg, Mr. Hadley, Mr. Stokowski, and Mr. Monteux to be reckoned with.

There is in this country a tendency toward bushel evaluation of novelties, as if there were virtue in mere numbers. The complaint against what our conductors proffer in the way of new works would stand up better if based on quality rather than quantity. There is, indeed, a question as to whether we have not too many novelties—of a kind. One path-breaking work of daring beauty would outweigh a dozen nondescript, but true-to-type, effusions of lesser composers tagged with the mannerisms of sundry schools. A Debussy or Strauss opus in its own day was of more consequence than the output of forty pseudo-Debussys and half-Strausses now. In looking back on any orchestral season, the measure of a conductor may almost be taken by noting the attention he has given to the epigoni of masters whose far greater works were denied any

such measure of prompt recognition in their time. If, as several American conductors have asserted, there is a dearth of new material that is worth while, surely it is not incumbent upon them to play music that is not worth while. If they fail to recognize new genius—as conductors have been known to do, in every age and every land—that is another matter, impugning, as it does, their judgment and their vision rather than their good-will.

There are those who make a fetish of novelty—the novelty-for-novelty's-sake enthusiasts for whom the newness of a work, not its musical value, is the important thing. There are others, with something solidier to stand on, who favor the utmost generosity in the performance of new works, as a matter of encouragement to the composer. These latter may be of genuine service to the prophet without honor in his own land. They can play an important rôle in America in forcing hearings for native works in some such measure as the young Frenchmen, Teutons and Britons are given hearings abroad.

But, much as native creative effort needs stimulation and encouragement, there is no logic in measuring the importance of an American season by the number of second-rate French, German or British compositions picked up by our conductors in lieu of better things. Desirable as it was that these products of mediocrity should have seen the light in their own countries (where a situation like that in America, with respect to the necessity of an open door for native talent, is presented) no obligation devolves on the conductors of another land and people to exploit them thereafter if they are of inferior stuff.

ANOTHER HEYDAY FOR THE "CARMENS"

THE chequered career of "Carmen" seems to be entering upon another of its brighter squares in America. With several interpreters of the rôle among new singers at the Metropolitan—Barbara Kemp, Sigrid Onegin, Ina Bourskaya—and with the singularly versatile Florence Easton promised further opportunity to develop the characterization she has presented but three or four times in New York, there should be a Gitana for every taste; providing, of course, the inscrutable Gatti-Casazza sees fit to apportion among so many artists the mantilla which last adorned the cigarette girl of Geraldine Farrar.

In ten days, Greater New York has harkened to the seductions of three different *Carmens*, even before the season could be said to have fairly begun. For those to whom the East River was no barrier, Mr. Zuro has exhibited two almost diametrically opposite depictions of the part, the one that of Alice Gentle, the other that of Marguerita Sylva. In Manhattan, the lovely frame of the Century Theater has served to set off another and first-time impersonation, that of Dorothy Jardon.

There are veteran opera-goers in New York who can recall, from personal attendance on their performances, all the great (and many of the not-so-great) *Carmens* of the tessellated history of the Bizet opera in this country. The feud between Minnie Hauk, the first to sing the rôle in America, and the tenor Ravelli, which threatened bloodshed and resulted in legal action to force the tenor to keep the peace, is still vivid in the minds of a few. What would we say, to-day, of a *Carmen* who was forced to remain always more than arm's length from her *Don José*, for fear the irate lover would actually stab her? And all because she once had embraced him too strenuously and in so doing had caused him to choke ingloriously on a high B-flat!

The *Carmens* of Lilli Lehmann, Trebelli, Zelle de Lussan, Olive Fremstad, Maria Gay and Bressler-Gianoli have their place with the ineluctable and still incomparable one of Emma Calvé, and with the later and amply familiar portrayals by Geraldine Farrar and Mary Garden. The record is one with much to encourage and stimulate aspiring *Carmens* of to-day, but one that also is charged with warnings and admonitions. Musically, the rôle, grateful as it is to a Calvé, is not one that will put a glow on an inferior voice like some of the Puccini parts; and, dramatically, it has been demonstrated only too many times that it is among the easiest parts in all opera either to over-do or to under-do. If to-day the *Carmens* apparently are enjoying another heyday, it may be well to recall that the Metropolitan did without the opera for a considerable period prior to the revival for Farrar, and it is by no means inconceivable that similar lapses should alternate with periods of high favor in the future.

Meanwhile, the castanets are none the less excitative because of their multiplicity.

Personalities



Lilli Lehmann Outside the Mozarteum in Salzburg

Among the distinguished visitors at the recent Mozart Festival in Salzburg was Lilli Lehmann, who despite her seventy-three years, retains her vigor of physique and voice. Mme. Lehmann has passed the summer in that city, where she has been voice mentor to a number of artists. Mabel Garrison, soprano of the Metropolitan, has been one of the number, and this singer's husband, George Siemon, writes of Mme. Lehmann that she begins her teaching before seven in the morning, and except for two hours' rest at noon continues until six. "Her voice," he adds, "which she uses lavishly in illustrating to her pupils, retains the old 'grand' quality."

Scharwenka—The writing of memoirs has recently occupied Xaver Scharwenka, who will make another American visit next year. His reminiscences will be issued this autumn by Köhler in Leipzig.

Sammarco—Mario Sammarco, the baritone, has accepted the position of director of the new voice school soon to be opened in connection with the Municipal Theater in Rio de Janeiro by Walter Mocchi, impresario.

Hislop-Bohnen—Among the artists who recently fulfilled "guest" appearances at the Stockholm Opera were Joseph Hislop, Scotch tenor, and Michael Bohnen, baritone. Mr. Bohnen is to be at the Metropolitan this winter.

Hausegger—As a tribute to his achievements as composer and teacher, Sigmund von Hausegger, who recently celebrated his fiftieth birthday, has received the official title of President of the Akademie der Tonkunst from the Bavarian State Department.

Mukle—A vacation in pleasant Cornwall has been spent by May Mukle, cellist, this summer. The artist, with Rebecca Clark, composer, recently embarked on a long walking tour. Miss Mukle will be the soloist with Sir Henry Wood's orchestra at Queen's Hall in the British première of Ernest Bloch's "Schelomo" next month.

Miller—Nothing so gladdens the heart of the American artist abroad as to be greeted by other Americans, when making public appearances before audiences of strangers. At Rosalie Miller's recital at Fontainebleau on Aug. 11, there were present in the audience Mr. and Mrs. Francis Rogers and Mrs. George Montgomery Tuttle, of New York.

Crimi—On visiting Paterno, Italy, his birthplace, Giulio Crimi, the opera tenor, was the center of a home-coming celebration. One of the events of the day was the opening of a new theater called the "Eden-Crimi" in honor of the singer. Mr. Crimi was showered with flowers and tumultuously cheered. A band, fireworks and a torchlight procession contributed to the round of festivity.

Elman—A persistent insurance salesman, Mischa Elman relates, gained admittance to his apartment during his recent London visit. The visitor informed him that he should like to place his name on a "policy," as he was always reading it in the papers. As his practice hour was being lost, the artist took up his instrument impatiently. "Astonishing, sir," exclaimed the agent. "In addition to all your other achievements, Mr. Elman, you also play the violin?"

Stier—From London comes a story anent the marvelous memory of Theodore Stier, orchestral conductor of the Pavlova Ballet Russe, who, it is said, rescored from memory music for virtually all the ballets and divertissements in the current repertoire of the company, as the result of the loss of trunks containing the orchestral parts, with the all-important marks as to pauses, accelerations, holds and the like, without which synchronization of music and stage movement would many times miscarry.

Point and Counterpoint

By Cantus Firmus, Jr.

The Iniquitous Studio

WE learn with dismay of the profligacy attributed to Gotham's studio-dwellers. Yet we absorb a few clandestine crumbs of comfort from the fact that the delinquents are asserted to be of the paint-and-plaster persuasion, rather than that of flats and sharps.

The furore began with a published statement by a well-known painter anent the shady bootlegger who is reputed now to harbor his condiments behind an easel and by his opulence to force studio rents skyward. Details of functions which preclude the slumber of the Truly Artistic have been duly aired. Whereas it used to be the diva's morning roudale or Wagnerian nightcap that disturbed the less unconventional neighbor, it now appears that the joyous cannikin's clink and convivial chatter more maddeningly provoke the staid and, perchance, envious.

IN all this we discern a striking victory for sweet Music. In all the hue and turmoil has one slanderous voice dared to raise itself against the scurvy baritone who intones "Drink to Me Only," to the demoralization of adjacent skylight squatters? No, nor has the Society for Suppression of Various Things had the temerity to lay a blasphemous hand upon that page of the phonograph catalog on which stares plainly in the bourgeois eye: "Brindisi—See 'Hamlet,' 'Lucrezia Borgia,' 'Otello' and 'Traviata!'" We trembled the other evening in Brooklyn, where Impresario Zuro for the nonce efficiently kept the Academy, until the choristers had got through toasting the gallery with airy tincups in "Cavalleria." But the enraged authorities did not burst down the aisle with brandished "locusts"—even in Brooklyn.

IF studios are to be abolished on any grounds, let it be for more flagrant shortcomings than the rare, rare, vinous. A specimen list of abuses of the leaseholder's power, for which penalties ought in our estimation be exacted by neighbors, is as follows:

1. For incessant vocalises on the syllables *la, le, li, lo, lu*, in the successive keys of G, C, A-flat, C-sharp, A and D: For a single hour's duration, haughty sniffs; two hours, audible groans; three hours, recourse to (ad lib.) the City Departments of Fire, Parks, Highways or Health.

2. For inveterate coaching of Tosti's "Goodbye," Schumann's "Träumerei" or the "Thais" Meditation for violin: Three months' continuance, a timid word of dissuasion; six months, selected profanity; one year, confidential notification of an alienist.

3. For improvisation in the programmatic or sonata style: Works depicting Impressions from the Life of the Composer, a polite, but firm, pooh-pooh; descriptive studies of the solar system, with *glissando* effects for the left thumb, surreptitious application of an axe to the pianoforte; and finally for stubborn cases of musical expression via the medium of Teaching Pieces for Tiny Creatures, eviction.

A BRITISH composer has experimented in the medium of songs for voice alone. This innovation ought to result in a protest from the Accompanists' Union.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Louis Moreau Gottschalk

Question Box Editor:

1. Please tell me something about the composer Gottschalk. 2. How does he rank as a musician? W. C. A.
Helena, Mont., Sept. 23.

1. Louis Moreau Gottschalk was born in New Orleans, May 8, 1829, and died in Rio Janeiro, Dec. 18, 1869. He studied piano and composition in Paris and toured Europe and North and South America as a pianist. His death is said to have been caused by overwork. 2. During his lifetime he ranked higher as a performer, especially of his own works, than as a composer. He wrote two operas, two symphonies and numerous other orchestral works, about ninety piano compositions and a dozen songs. None of these is heard on concert programs nowadays, and few are remembered at all.

Playing Octave Passages

Question Box Editor:

I have considerable difficulty in playing octave passages, the tone is not good and my wrist gets tired. Could you give me some advice as to how to improve this? L. T. B.
Toronto, Sept. 23.

You probably approach your octave passages according to the old method of leaving the forearm rigid and playing them entirely with the hinge of the wrist. Try considering octaves as individual finger motions of the thumb and little finger, and when you raise your hand from the keys, relax it completely each time. This will certainly do away with the fatigue and, if you are careful, will improve your tone in a short time.

Questions of Diction

Question Box Editor:

Will you be kind enough to give me the correct pronunciation in singing of the following words: 1. In "appear," is it "ah-peer" or "app-peer"? 2. In "afford" is it "ah-ford" or "aff-ford"? 3. In "adore," is it "ah-dore" or "add-

dore"? 4. In "Israel," is it the middle syllable pronounced "rah" or "rhy"? 5. In "Jerusalem," is the first syllable "Jay"? M. E. B.

Atlanta, Ga., Sept. 23.
In 1, 2 and 3, the "a" has the flat sound and forms the first syllable of the word. The syllabic division requires the hiatus to be between the two "f's" and the two "p's," but it is not possible, of course, to vocalize closed syllables like these, hence in singing both "f's" and both "p's" are carried over to the second syllable. A safe rule for singing the letter "a" is never to make it broad when the result would sound like a flat "o." 4. In "Israel" the "a" is broad. 5. Yes.

Nordica's "Isolde"

Question Box Editor:

Is it true that Nordica had 1000 piano rehearsals for *Isolde* before she sang it? I have heard this, but it seems inconceivable that it can be true of such a magnificent artist. F. R. F.
Philadelphia, Pa., Sept. 24.

The story was a current one during the life of Mme. Nordica and, as far as we know, she never made any public denial of it.

W. H. Neidlinger

Question Box Editor:

Please publish a sketch of life of W. H. Neidlinger. A. F.
Evergreen, Ala., Sept. 23.

William Howard Neidlinger was born in Brooklyn July 20, 1863. He studied with Dudley Buck and C. C. Müller in New York and E. Dannreuther in London; was organist in Brooklyn until 1896, and conductor of Amphion Male Chorus and Cecilia Women's Chorus of Brooklyn and the Treble Clef Club and Mannheim Club of Philadelphia. From 1896 to 1901 he taught singing in London and Paris. He settled in Chicago in 1901, and taught there for several years. The success of his "Small Songs for Small Singers" turned his attention to the study of child psychology, and he

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practically abandoned music to establish a school for sub-normal children in East Orange, N. J. He has published two operas, a sacred cantata, piano pieces and about 200 songs and choruses.

correct one could be determined only by hearing you sing.

Metropolitan "Tosca"

Question Box Editor:

1. Who have been the *Toscas* in the various productions of Puccini's opera at the Metropolitan? 2. Whom do you consider the best exponent of the part among the Metropolitan artists? 3. Has Luisa Villani ever sung the part at the Metropolitan? G. A. M.
Denver, Col., Sept. 24.

1. The rôle of "Tosca" has been sung at the Metropolitan by Milka Ternina, Emma Eames, Emmy Destinn, Olive Fremstad, Geraldine Farrar, Claudia Muzio and Marie Jeritza. 2. This is purely a matter of personal preference. The performances of all of these singers had striking points of excellence. 3. No.

Contemporary American Musicians

No. 243 John Warren Erb

JOHN WARREN ERB was born near Massillon, Ohio, a little more than thirty years ago. He received the usual general education and studied music with local teachers. At the age of eighteen he accepted his first post, that of organist at the Park Avenue Baptist Church, Mansfield, Ohio, and at the same time became director of music in the Ohio State Reformatory and conductor of St. Paul's Choral Society. Feeling the need of further study, he went, at the age of twenty, to Berlin, where he studied piano, theory, etc., with Xaver Scharwenka, Philip Scharwenka, Dr. Hugo Leichtentritt, Dr. Riemann, Marta



E. F. Townsend Photo
John Warren Erb

Scharwenka, Philip Scharwenka, Dr. Hugo Leichtentritt, Dr. Riemann, Marta

Siebold and others. Shortly after Mr. Erb's return to America he founded the Kittanning Conservatory and the Kittanning Orchestra and he has taught and conducted ever since. He has held several organ positions, among them one at St. Peter's Episcopal Church in Pittsburgh and several conductorships in the Middle West. Nevertheless, he made time for further study with S. Monguio, Walter Henry Rothwell and Rubin Goldmark, finding this study necessary for his work with choral and instrumental ensembles.

In 1917 Mr. Erb became conductor of the Oratorio Society of the New York Christian Science Institute, which has been heard under his leadership in several concerts since then. This post he still holds. In addition he has done considerable work as coach and accompanist, appearing in festivals and concerts, notably the Lockport Festival and a Frederick Warren Ballad Concert. During the past summer he accepted a place on the faculty of the New York University Summer School to teach conducting and lead the School chorus. He is a member of the Bohemians of New York.



New Music: Vocal and Instrumental



Two Songs by "The Temples" and Louis Gruenberg

Gruenberg, are two new songs whose artistic merit entitles them to the consideration of fine singers. "The Temples" is a setting of a fine poem by Thomas Walsh, a dramatic ballad of vigorous sweep, with a broad melody line having a properly emphatic piano background and a good climax. The second song, "Never Love Unless . . ." is a setting of a poem by Thomas Campion, in the style of the older English folk-song. The melody is well found and expressive. Some might criticize the accompaniment as being a trifle thin in spots, but the point of artistic restraint might well be invoked by the composer in defense.

Interesting New Part-Songs for Women's Voices, by Various Composers

The continued issue of new choral numbers for women's voices is an earnest of the continuance of interest in this fine vocal ensemble branch. An original part song for women's voices, "Gentle Zephyrs," by Richard Kieserling, and five transcriptions (Oliver Ditson Co.) are excellent of their kind. The "Gentle Zephyrs" is a two-part vocal waltz, smooth and flowing, with plenty of contrast in melody and movement. Then there are four three-part numbers. Paladilhe's expressive "Psyche" and Weckerlin's graceful little eighteenth century *bergerette*, "Maidens, Remember," both effectively arranged by Leo Braun and with English versions by Frederick H. Martens; César Franck's "Marriage of Roses," in a choral version by that master of choral arrangement, Victor Harris, who gives it its maximum singable chorus effect; and, by the same distinguished musician, a choral version of Franck's "Panis Angelicus," from the "Messe Solennelle." In conclusion we have, by Arthur Fagge, a good arrangement of Thomas Morley's favorite old English song, "It Was a Lover and His Lass," for four-part chorus of women's voices. This last number is not without its difficulties in the part development, but if properly rehearsed should be full of effect.

Three Worth-While Additions to the Organist's Repertory

In three new and charmingly written organ compositions (J. Fischer & Bro.) George W. Andrews has used three nature moods in the happiest manner to develop his creative ideas. "In Wintertime" is a slow movement, a rich Tchaikovsky melody, expressively harmonized and with some interesting contrapuntal development, four pages long. "From the Mountainside," dedicated to Frederic B. Stiven, is written in open instead of close harmony, an

Allegro assai of considerable breadth, with a fine development of passage accompaniment both on the manuals and for the pedal, a splendid recital piece; while in "Sunset Shadows" Mr. Andrews once more reverts to the closer harmonic treatment of his expressive themes. The three numbers seem to have more than usual merit as originals, and Mr. Andrews shows, we think, real understanding of present-day conditions organistically when, in a footnote, he leaves the matter of registration "to the performer's artistic judgment, guided by such indications of mood, movement and power as are given."

A New Melody Song by C. Harold Lowden

"Love Me, Dear" (Heidelburg Press), by C. Harold Lowden, goes straight to the melodic heart of things in its tune as it does to the poetic in its text. It makes a straightforward, tuneful appeal, and does so with a sincerity and an honesty which are highly commendable. It is published for high, medium and low voice.

Two Transcriptions of Originals by Hermann Frommel by Alberto Bachmann

Romance and Mazurka (Harold Flammer, Inc.) are two melodious and graceful yet not commonplace piano pieces by Hermann Frommel, pieces whose element of tunefulness is sufficiently marked and engaging to justify the excellent transcriptions for violin and piano which that well-known artist and composer, Alberto Bachmann, has made of them. In them—they are not very difficult—two happy additions have been made to the literature of the violin transcription.

Songs Which Have Established Themselves in Favor Appear in New Keys

A group of songs which have already won for themselves a place in popular favor and which were reviewed in these columns when they originally appeared (Oliver Ditson Co.) have been issued in new keys. Charles Fonteyn Manney's fine "Oblation," with horn or cello obbligato, now appears for medium voice, and this also applies to R. Spaulding Stoughton's expressive "An Ecstasy"; Homer Tourjée's sacred song, "The Comforter"; Mary Carlisle Howe's "Cossack Cradle Song" and Charles Huerter's "Dream Children."

An Easy Piano Suite as a Preparation to Octave Study

"The Mask Ball" (Clayton F. Summy Co.), by M. Jeanette Loudon, is a group under one cover of twelve easy piano teaching pieces with a definite technical object in view. They supply, in an attractive form, study material for the

free use of the arm before octaves are taken up by the pupil, and have been cleverly worked out to that end.

A Piano Suite by Gustav Klemm

"Suite Modern" (Bay State Music Co.), by Gustav Klemm, is a group of five graceful and pleasing piano pieces under one cover. The Suite is "modern" in the sense that there is no special interrelationship among its component numbers, but otherwise not. "An April Shower," "Jubilante" (dedicated to Henry Hadley), the attractive "Petite Sérénade," the really engaging "Valse Coquette," with its catchy swing, and the concluding lyric, "A Miniature," are all healthily diatonic examples of nice salon music of the better class, and as such should win favor.

A Group of "Historical Song Miniatures" for Children

"Historical Song Miniatures for Children" (Arthur P. Schmidt Co.) is the title Floy Little Bartlett has given her group of six little individual songs, each of which offers a song biography of a famous composer in one stanza of melody and accompaniment.

The idea is an ingenious one, and has been very happily carried out. In No. 1, "Handel," the little song is built on a theme from the composer's "Messiah," in the "Pastoral Symphony"; in "Bach," a march theme has been used; in "Haydn," a theme from the chorus "The Heavens Are Telling"; in "Mozart," though quite in his style, the theme seems to be an original one; in "Beethoven," one of the master's minuets has been used; and in "Mendelssohn," the nocturne from his "Midsummer Night's Dream" music has been drawn upon. Floy Little Bartlett has thus been decidedly successful in identifying the story of each composer's life, in the shape of a little juvenile song, with his actual music; and the novelty of the idea and its musically worthy development should commend it widely to teachers.

F. H. M.

David Zalish, New York pianist and teacher, will present his pupil Ethel Katz in an Aeolian Hall recital on Nov. 30.

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Says Violin Has Shared Sad Fate of Tomato

Aristocratic Fruit of Eternal Lover, Now Democratized, May Become Common Musical Vegetable—Orpheus Had No Concert Manager, Sappho Played Not in Carnegie Hall, and Heloise Was the Sole Subscriber to Abelard's Recital Series

By FREDERICK H. MARTENS

"ALAS, that spring vanish with the rose!" sang the Persian poet. And the springtime of poesy and the rose of romance indeed seem to be vanishing from the earth. The conquest of the air has driven the angels of pious belief and the djinns of Arabian fantasy to upper heavens inaccessible to science. Psychoanalysis betrays our every hidden thought and motive; graphology discloses our most personal characteristics. Privacy, intimacy, introspection, all that makes for the development of the poetic in human life, is being flung into the discard. And even music, "heavenly maid," is affected by radical and reproductive activities; from a St. Cecilia it is metamorphosed into a "jazz baby." Poesy has deserted her, and the violin in particular seems to have fallen from its high estate.

Once the tomato was poetically known as the "love-apple"; now it is a mere vulgar vegetable, common to all tables. And once the violin was the aristocratic individual singer of love and passion; now it is democratized and identified with the cult of the god Pluto, (not the deity of the famous water, but the Attic "giver of wealth").

We hesitate to support the naïve contention of the Italian Angelo Berardi, who in 1581 declared that Orpheus invented the violin, and the Sappho was the first woman violinist. Yet his identification of the Lesbian poetess with the soul-stirring string instrument has a certain inner logic. And Adam, our common forefather, the institutor of the original triangle (there was a Lilith, you will remember) the very first lover of history, came near inventing the violin to sing his love. According to an

eighteenth century writer he only missed doing so by a bow-hair, "because the terrestrial paradise already offered sufficient attractions." We know that an early form of viol was expressly known as the "viol of love," presumably because lovers found the long drawn-out sweetness of its tone better adapted to serenading their inamoratas than that of the more vulgar instruments of the guitar type which crowded it out.

From Sappho to St. Francis d'Assisi is quite a step; yet ever since Rubens painted his celebrated canvas we like to associate profane and sacred love in piquant contrast, and to St. Francis the violin, too, was an instrument of love—though not of the love that Sappho felt. It was less worldly. Worn out by abstinence, the Saint once prayed for a moment's enjoyment of the delights of paradise, whereupon "an angel appeared surrounded with a great light, who held a violin in his left hand and a bow in his right. St. Francis was quite overcome by the apparition of this angel, who drew his bow across the strings of the viol a single time, calling forth so sweet a melody that it penetrated the soul of God's servitor and bereft him of all bodily sensation. Had the angel drawn his bow its entire length, the soul of the Saint, carried along on this tide of irresistible sweetness, would have escaped his body."

We mention this *en passant*, to show that even in the case of that love which passeth understanding the early form of violin was used to express it. Alas, angels are presumably too busy dodging aviators in these times to play the viol for saints—an almost extinct species—in heavenly visions, which the psychoanalyst dismisses with a snort of disdain. Though in his own day St. Francis lent an ear to the viol only

when an angel played, the angels of earthly dreams were well content to let their lovers say it with strings.

Abelard, before he had spirituality thrust upon him, probably wooed Heloise thus. Rizzio's viol sang his passion for Mary, Queen of Scots; Charles IX of France could forget the massacre of St. Bartholomew's playing tender strains on the violin for his uncrowned queen, Marie Touchet; that poor monarch but faithful lover, Charles I of England, sighed forth tender nothings to his wife Henrietta on the viola da gamba in the privacy of the royal apartments in Whitehall. Heine, as great a lover as he was a poet, had a bout with the violin when a youth. But the day of the violin as an intimate singer of passion had passed; and he gave it up; though before his time the painters Tintoretto and Paolo Veronese played the viol for their lady-loves.

On the other hand, Georges Sand, the novelist, "who collected lovers as an entomologist collects butterflies," the heroine of Chopin's Majorcan idyl, felt her amorous soul tremble at the sound of the violin, well played. Verlaine has sung of "the long sighs of the violins in autumn. . ."; and Victor Jacquemont wished to die "to the sound of lovely Mozart airs, played by the violin." Paganini made his "Duo d'amore," which he played on two strings of his violin, express his secret passion for a lady of the court of the Princess Letitia Bonaparte at Lucca.

Alas, the glory has departed! Is it customary now for young lovers to steal forth of a night, violin under arm, to woo their belles? Does the first accent of a great passion come stammering forth with tremulous fervor from a G string? Does the professional or amateur violinist of to-day use the in-

strument to sing his affection for sweet-heart or wife? We doubt it. True, in the great works of the dramatic stage the violins, the strings, are still associated with the most expressive amatory music. And in the concert hall the violin still moves the listener in the hands of the great virtuosi. But the popularization of the violinistic art has brought with it a shifting of values. Can we imagine Sappho playing the violin for an audience? No! in some secret laurel grove her fiery soul sang its song for some one auditor. Would Abelard have dreamed of breathing forth his rhapsodies to any other than Heloise? Would Adam, the first among lovers, have played (when Eve was not about) to any but Lilith?

Despite the blessings the popularization of the violin has brought we mourn the passing of this more intimate, tenderly poetic phase of its activity. Granted that in the dispensation of such inspired hierophants as Kreisler, Elman, Ysaye and their like, it preaches beauty to reverent multitudes, yet this more democratic outpouring, extended *ad infinitum* by the ripples of the records, does not make up for the charm of simpler, more individualistic days when the violin sang the old, sweet song of romance straight to the heart of one chosen listener.

Dorothy Jardon, soprano; Josef Borissoff, violinist; Frank Sheridan, pianist, and Rhéa Silberta and Josef Adler, accompanists, gave a free program at De Witt Clinton High School, New York, on the evening of Sept. 17. Charles D. Isaacson acted as chairman.

John Charles Thomas, baritone, will give his first New York recital of the season in Aeolian Hall on Sunday afternoon, Oct. 15.

Anne Roselle, soprano, after finishing her season at Ravinia Park, Chicago, returned to New York to arrange her concert programs for the coming season. More than forty concerts have been booked for her by her managers, the Universal Concert Bureau, Inc.

Margaret Matzenauer, Metropolitan contralto, will leave on a five-weeks' coast to coast tour on Oct. 2.

HENIOT LEVY

Pianist Scores a Splendid Success in Recital, Wigmore Hall, London, England, June 27, 1922



London Referee, July 2, 1922—

"This artist has a powerful and fluent technique which was used with confidence. . . . showed perception of the construction of the works and climax."

The London Daily Telegraph, June 28, 1922—

"Heniot Levy . . . possesses virtues beyond ordinary. Not only is his execution good, but his tone is beautifully warm and resonant, and it never loses its quality or acquires an element of harshness or hardness in the fullest fortissimo, and his fortissimi can be very full indeed. . . . his performances of three Chopin Ballades and the B Minor Sonata were both strong and sympathetic and he realized their poetry without ever becoming mawkishly sentimental."

London Westminster Gazette, June 28, 1922—

"There was plenty of go about the playing of Mr. Heniot Levy, an American pianist who made his first appearance in London. The vigour with which he attacked the last movement of Chopin's B Minor Sonata, for instance, was exhilarating in the extreme. . . . those qualities include not only brilliant execution, but also sound musical understanding and a nice sense of style."

London Morning Post, June 28, 1922—

"This pianist . . . indicated the possession of a breadth of vision which justified his choice of works so often played. The essential soundness of his musicianship . . . notable authority. His own variations supplied evidence of a cultivated imagination."

London Financial Times, July 3, 1922—

" . . . magnificent technique. . . . perfect rendering of some of the most difficult music for the piano."

London, The Times—

" . . . played with true expression."

London Lady, July 6, 1922—

"His tone is very powerful and at times it reminds one of the sound of a very low toned bell."

Musical America, July 15, 1922—

"Another American musician, Heniot Levy, made a fine impression at his recent recital. He gave a program of wide range with assurance and a fine exhibition of temperament."

Musical Courier, August 10, 1922—

"Heniot Levy has an unusually easy technical facility, an apparently unlimited range of power from massive strength to the veriest shade of delicacy, a rich and singing tone, and the musical intelligence of a born, as well as an experienced artist. Nothing now remains for Heniot Levy to do but to come again and keep on coming. London ought to be placed definitely on his musical map."

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GIACOMO RIMINI . . .	Italian Baritone of the Chicago } Joint Recitals.
	Opera Company.
BENIAMINO GIGLI . . .	Leading Tenor of the Metropolitan Opera Company.
GIUSEPPE DE LUCA . .	Baritone of the Metropolitan Opera Company.
FERENC VECSEY	Hungarian Violinist. Season from October, 1923-1924.
ANNA FITZIU	Lyric Soprano.
CYRENA VAN GORDON . .	Leading Mezzo Soprano of the Chicago Opera Company.
EVELYN SCOTNEY . . .	Coloratura Soprano.
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TINA FILIPPONI	Italian Pianist.
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RUDOLPH BOCHCO . . .	Russian Violinist.
CLARA DEEKS	Lyric Soprano.
PAUL RYMAN	American Tenor.
SUZANNE KEENER	Coloratura Soprano of the Metropolitan Opera Company.
LETA MAY	Coloratura Soprano.
DELPHINE MARCH	Contralto.
MARIE SAVILLE	Soprano.
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BRACKEN	Baritone.
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CANADIAN SOPRANO HEARD

Blanche Archambault Sings in Holyoke— Début of Violinist

HOLYOKE, MASS., Sept. 23.—Blanche Archambault of Montreal, lyric soprano, gave an interesting recital at the studio of Edith Snell Gardner on Sept. 11 before a large audience. George Webster, flautist; Lillian Maheu, pianist, and Mrs. Gardner, accompanist, assisted.

Waclaw Kisiel, violinist, made his début on Sept. 15 in a program of which the feature was the Mendelssohn Concerto. He played with a full, clear tone and ample technique. The assisting artists were Mootla Mack, contralto; Genovefa Banach, pianist; Alexander Ferguson, baritone, and Lillian Weinberg, accompanist. The concert was given in the High School Auditorium.

Curtis Saulsbury, Negro tenor, sang at the City Hall on Sept. 13, with Bessie Harris as accompanist.

HOWARD THOMAS.

San Carlo Dates Postponed for Boston and Philadelphia

The Boston engagement of the San Carlo Opera Company has been postponed for a week and is now scheduled to begin on Nov. 6. The change in plans necessitated a similar postponement of the Philadelphia season, which will open on Nov. 20.

Estelle Glenora Hutchinson Begins Season

Estelle Glenora Hutchinson, soprano and teacher, who has spent her vacation in Maine, has reopened her studio in the Fuller Building in Springfield, Mass., where she will teach on Tuesdays and Wednesdays each week. After Oct. 6 she will teach in Carnegie Hall, New York, on Thursdays, Fridays and Saturdays.

Engagements for Harold Land

Harold Land, baritone, who is spending a vacation at the Lake Placid Club, will return to New York in time to fulfill an engagement on Sept. 26. Following his return from the Pittsfield Festival, he will be heard in recitals in Morristown, N. J.; Grace Church Chapel, New York; Montclair, N. J., and Stamford, Conn.

Women Musicians Organize Cinema Producing Company

The Dramus Producing Company, Inc., for the production of motion-pictures set to music, has been organized in New York by a group of women. The president of the company is Mrs. David Allen Campbell, editor of the *Musical Monitor* and chairman of the music department

of the National Council of Women. Mrs. Sydney Farrar, mother of Geraldine Farrar, is chairman of the board of governors. Other members of the organizing committee are Mrs. Nagene Furst, widow of William Furst, composer; and Mrs. Esther R. Abbott, founder of the Children's Hospital of Denver, secretary and treasurer.

Benno Moiseiwitsch, pianist, will begin his American tour in Boston as soloist with the Boston Symphony on Oct. 27 and 28. He will remain in this country until March, when he will leave for another tour of Australia and New Zealand.

OMAHA, NEB.—The cantata, "A Vision of Nacoochee" was given recently at the World Theater by pupils of the Technical High School, under the direction of Mrs. Fred Ellis, assisted by Mr. and Mrs. Harry Disbrow, Ruth Gordon and Ross Johnson.

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RECORDS

Give American Artists a Hearing in Their Own Country, Dornay Advises

Exodus to Europe Will Cease If Students Are Allowed Opportunities to Sing in United States, He Affirms — Plans to Organize Operatic Study in His New Field at Kansas City Conservatory

AMERICA must provide an opportunity for her artists to be heard, if she would prevent an exodus of students to Europe, says Louis Dornay, Dutch tenor, who has been chosen to head the vocal department of the Kansas City Conservatory. Although Mr. Dornay has been in America less than a year, he has grasped the viewpoint of both the American musician and student, and with the background of his European training and experiences, is able to speak with authority on the subject. It is the lack of opportunity to sing in his own country that takes the American student abroad, he says. "Give him a chance here in America, where the best teachers are to be found, and this country will produce the greatest artists in the world," says Mr. Dornay.

In support of his theory, Mr. Dornay points out that there is not an opera house in the country where the language of the people is sung, and contrasts the value of such an enterprise with jazz music, which, he says, is heard on every hand. While praising the work of the music clubs in featuring prominent artists on their courses, he believes that the real benefit to both the student and the public would be derived from operatic performances given in the vernacular.

It is not that Mr. Dornay would influence anyone to stay in America who really wishes to go abroad, but he would not have him leave because of any dearth of appreciation for his talents here. If the student is stupid, he says, a trip to Europe will not make him wise, and he will discover that it is the artist of exceptional talent who gets to the top, whether it is in Europe or America.

Mr. Dornay is enthusiastic over the possibilities of his work in his new post, and expects, as far as possible, to put into actual practice in his studio work in Kansas City his ideas of what America should do for her artists. First of all, he will try to educate the musical taste of the student, and will make the work as inspiring as possible by putting on operatic performances and student concerts.

Mr. Dornay will bring to his work in Kansas City a rich experience which he gained as a concert, oratorio and operatic artist in the larger European centers. A



Louis Dornay, Dutch Tenor, Who Is to Head the Vocal Department of Kansas City Conservatory

Hollander, he speaks with equal fluency the English, German, French and Dutch languages, and has an intimate knowledge of Italian. His first teacher was Morello, an Italian singing master who came to Holland to teach the Queen. He afterward studied with Willem Mengelberg, the conductor, and with Jacques Isnardon, baritone of the Opéra Comique in Paris. Mr. Dornay was soloist about twenty times in the Amsterdam Concertgebouw Concerts under the baton of

Mengelberg, before making his operatic debut at the Royal Opera House in Liège. He later appeared as leading tenor in opera in The Hague, Berlin, Hamburg, Budapest, Helsingfors, Amsterdam and Covent Garden, London. His operatic repertoire includes fifteen rôles in English, twenty-five in German and Dutch and thirty in French.

Mr. Dornay will have, in his work in Kansas City, the valuable assistance of his wife, known professionally as Betsy Culp, pianist and accompanist. She is a member of the well-known Dutch family of that name, and cousin of Julia Culp, the singer, with whom she has made many tours. Mme. Culp will have charge of the interpretation, style and diction of songs in the Conservatory. The two artists will make many joint appearances during the season, chief of which will be a recital in New York in January. C. H.

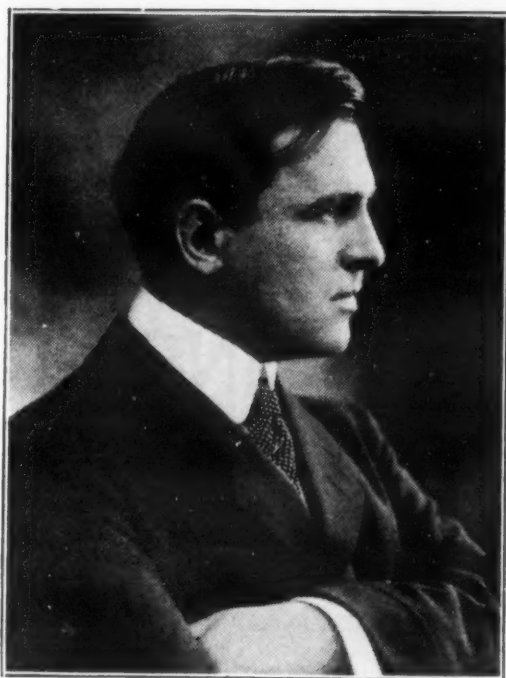
Myra Hess to Begin Tour in January

Myra Hess, pianist, has cabled her manager that she will leave England on Dec. 20, and will arrive in time to begin her American tour on Jan. 5. Before sailing, she will fulfill thirty-eight engagements in Europe, the last of these being with the Liverpool Philharmonic on Dec. 12.

Roberts Booked for Many Concerts

George Roberts, pianist, is beginning his fifth season as accompanist with Florence Macbeth on Oct. 4. The month of October is booked fully in the states of Minnesota, Oklahoma and California.

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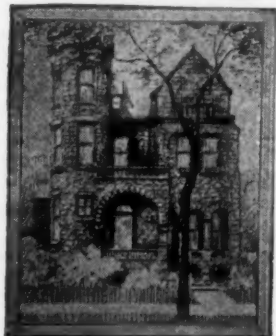
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CLUB OPENS SEASON

Portland, Ore., Organization Reviews Early Music—Appointments Made

PORTLAND, ORE., Sept. 22.—The first meeting of the season for the Cadman Musical Club was held on Sept. 12 at the home of Mrs. Charles Campbell. The program included a sketch of seventeenth century music by Mrs. Charles Yielding, a biography of Bach by Mrs. Walter May and a program of early German music by the club members.

Franklin B. Launer, who will take charge of the piano department of the Willamette University School of Music at Salem, Ore., was a guest with Mary Schultz, violinist, at a reception given by Mr. and Mrs. Paul Petri. Miss Schultz and Mr. Launer, who is Mrs. Petri's pupil, gave a musical program, Mrs. Ruthyn Turney acting as accompanist.

Milly Perryn Canfield, who for the past two years has been assistant organist of the Second Church of Christ Scientist of Los Angeles, has been appointed organist of the East Side Baptist Church in this city.

Lella Walter, for six years head of the children's department of the Fischer Music School of Walla Walla, Wash., has joined the faculty of the Boone Conservatory, Portland.

IRENE CAMPBELL.

Eugene Bernstein in Spokane Recital

SPOKANE, WASH., Sept. 23.—Eugene Bernstein, pianist, who has been spending the summer here, gave a farewell recital here on Sept. 14, at Temple Emanu-El, his program including numbers by Bach, Mendelssohn, Boris Levenson and Grodsky. Mrs. R. C. Bosworth, soprano, appeared in two groups of songs.

MRS. V. H. BROWN.

Walla Walla Citizens Organize Performances of "H. M. S. Pinafore"

WALLA WALLA, WASH., Sept. 23.—The recent out-of-door production of "H. M. S. Pinafore" on the Whitman College campus, under the auspices of Walla Walla Community Service, was

unique in the fact that it was in a real sense a community enterprise. Several leading citizens were among the principals, the chorus was assembled through a general invitation in the newspapers, and almost all the labor required for the production was given free. The Kiwanis, Rotary, and Ad Clubs and Boy Scouts gave valuable assistance. The stage, representing the deck of H. M. S. Pinafore, was built on the edge of a lake, and the Admiral made his entrance by row-boat. The orchestra was stationed in the prow of a boat. Howard E. Pratt of the Whitman Conservatory was the conductor. The cast consisted of Dr. S. B. L. Penrose, president of Whitman College, as *Sir Joseph Porter*; Dr. Elmer Hill, as *Captain Corcoran*; Wallace Allen, as *Ralph Rackstraw*; Charles S. Walters, as *Dick Deadeye*; Harry Temp- any, Linden Barnett, Lucyreta Mac- Martin, Mrs. Fred Applegate, Mrs. Ned Cornwell and Mrs. Charles S. Walters. Mrs. S. B. L. Penrose and James Wright were stage directors. It is estimated that 5000 persons witnessed both performances, which netted several hundred dollars for the Community Service work.

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Musical Novel Portrays Student Life in Germany

"Maurice Guest," Study in Temperaments, Reveals How Feverish Nietzschean Doctrines Affected Youthful Minds in the Nineties—Perils Which Beset Students Abroad Depicted in Broad Canvas Including Many Musician Types—Hero Represents Aspirants Who Spend Years in Wasted Effort and End in Obscurity

By AMELIA V. ENDE

LITERATURE is not rich in fiction that deals with music and musicians in a manner which suggests knowledge from the inside. But the few works of this kind have ever proved exceptionally stimulating to the musical reader. If such a story is set against a background like that which Germany afforded in the nineties, it is even of compelling interest to the unmusical mass. For it was then that the philosophy of Nietzsche had begun to bear fruit in the minds of the young generation. The young German intelligentsia set out to live the philosophy which the insane genius had evolved in solitude and in isolation from the world. It was a rash undertaking, for, as one of the poets of that generation said, "The truth for you, brother, is not the truth for me."

That the oversensitive souls of young musicians were especially susceptible to his teachings was natural. Germany has ever been foremost in a certain cult of "genius." It has most alarmingly abused that word and its derivatives. The undigested gospel of "beyond good or evil" was bound to work havoc in immature minds. It became a welcome apology for eccentricity and self-indulgence which had nothing to do with genius. Whoever has known the intellectuals of Germany during those years up to the war, knows how that philosophy worked out in practice, how it affected their life, whether in Berlin, Munich or Leipzig.

"Maurice Guest," by Henry Handel Richardson, is a novel which almost palpably suggests the feverish atmosphere of that period, and in a series of striking types embodies the effects of Nietzschean doctrines upon minds still in the making, upon temperaments not balanced by an equivalent of character. The author presents a slice of life with remarkable, yet sympathetic, truthfulness and a dignified elimination of everything smacking of calculated effect, which insures for him a prominent place in modern fiction. But

for the musical reader Mr. Richardson has done far more; he has in his hero created a type hitherto absent in serious musical fiction. He has made *Maurice Guest* the incarnation of that great mass of musical talent which floods the musical centers, abounds in all conservatories, full of hope, eager for success, and after years of wasted effort, wasted strength and money, ends in obscurity, if not worse. He has made his hero stand for that type, as Romain Rolland made his *Jean Christophe* stand for musical genius. It is because his *Maurice* is so much more like the average music student we know that we follow him through his life in Leipzig with something like personal sympathy. We pity him as we would a poor deluded friend.

Maurice Guest, however, is only one figure standing out from the broad canvas which Mr. Richardson has peopled with musician types of the greatest possible variety, and each of them is convincing, is as alive, as if we had known them all. Who has not met such a character as the *Schilsky* of this book, violinist, inimitable artist on the platform, but despicable scamp in private life? Who has not known the erratic *Krafft*, a type which seems to reproduce itself in Germany ever since E. T. A. Hoffman created his *Kreutzer*? It is a peculiar coincidence that Romain Rolland called his *Jean Christophe*, *Krafft*. And who has not known *Schwarz*, "this finger machine, this generator of living metronomes"? And the *Fürst* family, all predestined to be musicians, because *Frau Fürst* had sometimes been called over to the Schumann's to sing Robert's songs to Clara's accompaniment, while he listened behind a screen? Then there are the women: *Louise Dufrayer*, the type that attracts men as *Schilsky* attracted women, and as easily yields to the other sex as he; her opposite, *Madeleine Wade*, engrossed in her work, above all the flirtations and the more serious affairs going on about her, the type of woman made to be a trusted friend; and *Avery*

Hill, the shadow of *Krafft*, and *Ephie Cahill*, the child victim of *Schilsky*; and as a contrast to all these more or less tragic figures, the thrifty Leipzig *Hausfrauen* that cater to musical roomers: *Frau Schulz*, *Frau Krause* and the others. It is a little world in itself, this Leipzig conservatory circle.

All these figures are set against a background of conservatory life, and bring out features of musical life abroad, which are not at all limited to Germany; the attitude of teachers toward pupils, their mercenary exploitation of the foreign student and others worth being pon-

dered over. There is also a moral side to the story, though Mr. Richardson is too great an artist to emphasize it. It must be a strong character indeed that can withstand the temptation of drifting into that "night life" which foreign visitors miss in America; of keeping free from entangling alliances to which the lonely student so easily falls prey in a foreign country, and especially in a world which is less one of intellect than of temperament, nerves and emotions. There are many lessons to be learned from this book.

As for the musical part of this most unusual novel, its author knows about what he writes. He never obtrudes his ideas and opinions. But he has put into the mouth of his characters occasional flashes of keen criticism—criticism of the masters that by tradition are honored as patron saints of that institution, criticism of vocal and instrumental methods of performances at the Gewandhaus, and so forth. "Maurice Guest" is full of suggestions, of stimulating asides, and with all that, it is a firmly constructed, unusually well written story that holds the reader's interest from beginning to end. It is a most valuable addition to our musical fiction.

Club Active in Long Beach

LONG BEACH, CAL., Sept. 23.—The Woman's Music Study Club gave a garden party musicale at the home of Mrs. Frank G. Walling recently to introduce new members. The program was provided by the Club Quartet composed of Mrs. F. G. Mauthe, Mrs. F. S. James, Mrs. A. W. Comfort and Mrs. Charles Church; a trio comprising Ethel Burlingame and Louise Shaw, violin, and Ora Keck, piano; and Mrs. A. D. Good, Hazel Putney Humphreys, and Mrs. W. A. Dallas, soloists. On Sept. 13 an all-California program was given at the home of Mrs. Fred Bixby, "Rancho los Alamitos," when several California composers were present to hear their compositions interpreted by club members. Mrs. H. H. Heylman, president, welcomed the guests. The "Spirit of California" was interpreted by Maude Homer, and the "Spirit of Music" by Mrs. O. C. Hinshaw. Compositions by Ellen Beach Yaw, Vincent Jones, Gertrude Ross, Keller, Charles Wakefield Cadman, Friede Peycke, Mana-Zucca and Carrie Jacobs Bond were presented by Mrs. Ralph Oliver, Pauline Farquhar, Sara Jane Simmons, Mrs. Bruce Evans and Rita Gould. Miss Farquhar, pianist, was presented in recital by Abby De Avirett, on Sept. 8. Beethoven's Sonata

Op. 57, a Chopin group, and numbers by Rachmaninoff, Mendelssohn-Liszt and Paganini-Liszt made up the well played program. Mme. Leda Carnahan, dramatic soprano, formerly of New York, assisted, with Madeline L. Gardiner at the piano. A. M. GRIGGS.

Virginie Mauret, classic danseuse, who made her American debut recently at Carnegie Hall, has been engaged by the New York Symphony for two performances during the coming season. She will be assisted by a small ballet and present a specially selected program of the works of the masters.

Ernesto Berumen, pianist, has been engaged for recitals in Syracuse and Oneida, N. Y., next season. His manager, William B. Ball of Toledo, has also booked a series of twelve concerts for him in Ohio, Indiana and New York.

The Aeolian Company in conjunction with Charles Isaacson of the New York *Evening Mail*, is continuing the noon-day recitals which it inaugurated last winter. The programs are given on Thursday afternoons.

Thelma Given, violinist, will appear in recital under the auspices of the Salon Musicale in Syracuse, N. Y., during the season.



Photo by Wayne Albee, McBride Studio

SERGEI KLIBANSKY, the noted vocal teacher of New York, has been engaged to hold a Master Class at the Bohlman School of Music in Memphis, Tenn., starting September eleventh. Mr. Klubansky will reopen his New York Studio at 212 W. 59th Street, October the Twenty-third.

Boston Teacher Advocates Better Pedagogy and College Courses

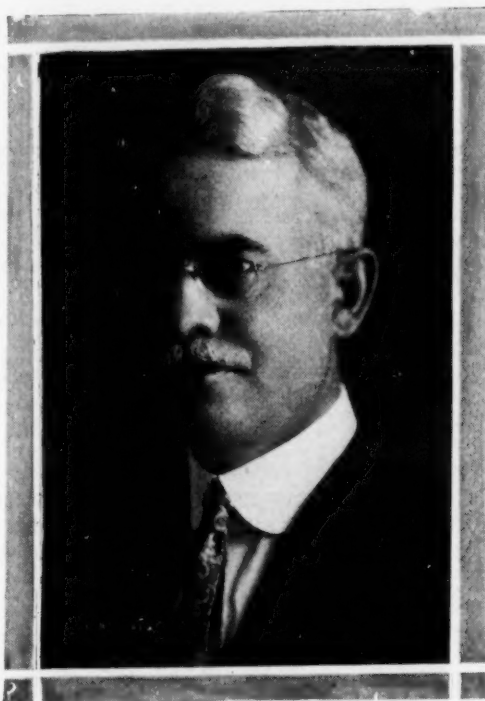
Frank E. Doyle Discusses Licensing Proposals—Suggests Normal Training as a Means of Raising Standards of Profession

BOSTON, Sept. 23.—Within a week, studio life in the city and vicinity will be in full swing. Already the majority of teachers in vocal and instrumental music have commenced their season's work, and Oct. 2 is the date set for others to begin. As a consequence, the moot question of licensing teachers, particularly of the voice, has been revived. Frank E. Doyle, vocal teacher, has been a close observer of conditions and lately gave his views on the subject.

"The question of the regulation of teachers of voice was first raised," he said, "some years ago by MUSICAL AMERICA, in one of those campaigns that it is always carrying on, that are always so stimulating. Discussion does more than clear the air: it makes us think, and as we think we educate ourselves. Your editor at that time wisely saw that any absolute certification of ability was impracticable—as well license a man to teach painting or the writing of poetry. It has been proposed that those essaying to teach voice should make affidavit of their preparation and display such a certificate in the studio. This, to me, seems to be an attenuated proposal, rather too weak for the evils it seeks to bind; but perhaps valuable as a beginning. Many letters have appeared in MUSICAL AMERICA upon this subject, and, in Boston, Philip Hale has lately published in the *Herald* a communication from F. W. Wodell. Mr. Wodell's proposals, which I understood to be tentative, a sounding of musical opinion, were to the effect that a society of singing teachers, first taking examinations themselves, should, upon examination, grant official approval to others.

"I suppose all of us would like to see our profession advance. We are all prone to look back upon the men who taught us and to say: 'There were giants in those days.' We are dissatisfied with the status of our own art. So we look with sympathy upon all movements that sincerely aim to make things better—even if we do not agree with them. The reason I do not indorse fully any proposals I have heard advanced is that they appear to be based on premises that are unsound. First, they assume a great public or professional demand; second, they aim to drive out charlatans and fakers, expecting all to be well with us if that is accomplished; third, some of them attempt to measure an intangible thing—Art. I think we can safely say the public is not interested or we should hear from the daily press. Does the profession as a whole concern itself? It did not some seven or eight years ago, when a bill was introduced in the Massachusetts Legislature to license all music teachers. This bill, poorly drawn and full of weaknesses, was referred to a committee and advertised for public hearing. Eight persons, out of our enormous musical population, attended this hearing. If I remember correctly even the sponsors of the bill were absent. The committee reported, and the bill passed into deserved oblivion. Yet it proposed to eliminate fakers; to secure in all teachers a knowledge of fundamentals. But these fundamentals, as recited by the bill, were so very fundamental that certain vocal teachers would have been capable of passing for certificates in both piano and voice, and the State would smile upon their unprofessional conduct.

"The presence of the charlatan and the absolute faker, is, I believe, rare; the harm done by them I believe is infinitesimal. They soon find their level; their victims, if there are any, are few and confined to those who are so hopelessly unmusical and unintelligent that they would never learn to sing if all the great masters of antiquity could be called in to advise them. I do not think any Caruso or any Galli-Curci has been lost to us because of charlatans. But the profession is crowded with mediocrity, with those who do poor work and yet could pass any proposed examination. That is the trouble with any certificate based on the fundamentals; and you cannot raise the standard higher than fundamentals, because there is no way to measure art. Besides, who would be



Frank E. Doyle, Boston Vocal Teacher

the judge? The French school disapproves of the German, the Italian school disapproves of the French and none of these thinks the English-speaking races are musical, and there you are!

"So the affidavit proposal, is, though weak, apparently the best yet advanced. But that is based upon an inference of ability and many think that is not the way to go about bettering things. If any license or certificate, public or private, be given out it should be based on conduct rather than on ability and the profession should be open to all who think they can teach people to sing. That is let the State license all; and then if any pupil be told lies, deceived by false promises and golden prospects, the license, upon complaint, may be revoked, just as an automobile license, for instance, without the cumbersome and uncertain procedure of courts. Teachers, too, might bring one another to book. For the great bar to advancement of the profession is the unprofessional conduct of many of its members, who hold out promises they cannot carry out, who steal one another's pupils, who say, 'Every one is wrong but me.'

"But this, too, is a tentative proposal. I do not care for any system of licenses. Let us advocate a better pedagogy; possibly an institute course, or get the colleges to do so, in normal training for music teachers. If all were required to understand teaching in the abstract, standards would soon be raised. Why not have conventions for vocal teachers? "And finally, it should not be forgotten that the weakness of any form of license, by whomsoever issued, is that the best men will not care a fig for it; the mediocre will rush to secure it; and it will establish at least a paper equality where no equality exists or is possible."

W. J. PARKER.

To Hear Paul Held Music in Chicago Recital

CHICAGO, Sept. 25.—Music by Paul Held, Russian modernist, will make up the program of a recital in Kimball Hall on Oct. 18. Mr. Held will interpret a number of his own songs, and some of his instrumental numbers will be played by Henriot Levy, pianist; Palmer Christian, organist; and the Aeolian Trio, comprising Richard Czerwony, violinist; Bruno Steindel, cellist, and Ella Spravka, pianist.

Louis Kreidler Plans Tour

CHICAGO, Sept. 25.—Louis Kreidler, baritone, plans an extensive concert tour for the coming season, and in many of the cities to be visited he will fulfill engagements from last season. Mr. Kreidler sang "Dear Heart" recently in a concert in Indianapolis, and had to repeat it twice before he could proceed with the remainder of the program. This song was dedicated to him by its composer, Marguerite Laurence Test.

Goldman's Band Gives Concert for New York Official

The Goldman Band, Edwin Franko Goldman, conductor, gave a testimonial concert to John A. Lynch, president of the Borough of Richmond, on the athletic field of the Curtis High School Staten Island, on Sept. 25. With Lotta Madden,

soprano, and Vincent C. Buono, cornetist, as soloists, the Band played to one of the largest audiences ever assembled in the Borough. Mayor Hylan was present and spoke a few words in appreciation of the Band's work. The program in-

cluded the "Queen of Sheba" March by Gounod; Rossini's "William Tell" overture, and several numbers by Mr. Goldman, one of which, "The Chime of Liberty," dedicated to City Chamberlain Philip Berolzheimer, had to be repeated.

Members of Many Outdoor Music Colonies Now Forsaking the Hills

Rustle of Autumn Speeds Artists, Teachers and Pupils Back to Cities—Summer Season Now Ending Saw Growth in New York's Up-State Fraternities

SYRACUSE, Sept. 23.—Musical folk, returning to the city with the rustle of autumn, express themselves as more impressed than ever before with the significance of the music master and his pupils out among the hills, woods and lakes during the summer period. Not only does this change of studio give the teacher an opportunity to get inspiration from all that nature has to provide, but the student is encouraged to do real intensive work when there is a part of the day set aside for tramps, canoeing, golf and tennis.

These music colonies have grown this year in the vicinity of up-state Syracuse where the hills are high, the valleys renowned for beauty and for delightful rivers and lakes. The whisper of the falling leaf sent the concert artist, the opera singer and the young man and woman in state of preparation back to the great cities, New York, Boston and Chicago, this week.

Augusta Cottlow, pianist, has left Hannibal, near the shores of Lake Ontario, where she rested and studied all summer, and George Roberts, pianist, composer and accompanist, has started on his fourth trip to the Pacific Coast with Florence Macbeth, soprano.

Over in the Otsego hills where many Syracuse and New York people pass the summer, with a side trip now and then

into the beautiful country where Mme. Galli-Curci lives—the Catskills—there was a delightful music colony this year with headquarters at Richfield Springs, a town made famous through its curative waters, and by early coaching headed by the late Richard Croker.

Mr. De Sadler of New York has maintained a summer studio there at the Kendallwood Hotel for a number of years. This season Mr. De Sadler figured in the music activities of the resort more than ever before. He presented Berthold Pusch, a young German baritone; Mme. Karetz, Russian dramatic soprano, and Mme. Genevieve Blancard, soprano in a concert at Bloomfield's that netted a substantial sum for the series of orchestral concerts in the park, and at another concert that raised \$150 for the book fund of the Richfield Springs Public Library.

Naturally and justly, Richfield Springs finds great value in the colony of men and women who are engaged in the pursuits of music. Then, too, Richfield Springs has its own band with Benjamin Lewis, leader, that is a credit to the community. The presence of visiting musicians, members of orchestra, as well as individual singers and players, has encouraged this band to the fine things that are being accomplished.

K. D. V. PECK.

PITTSBURGH SEASON OPENS

Carl Ahl Speaks at Musicians' Club for Needy German Musicians

PITTSBURGH, PA., Sept. 23.—The musical season here began last Monday night with the re-opening of the monthly meetings of the Musicians' Club of Pittsburgh in the Seventh Avenue Hotel. Carl George Ahl of Berlin, formerly of Pittsburgh, who returned to arrange a series of relief concerts for German musicians, told of musical conditions in Germany where the average teacher exists on something like five cents a lesson. Adriaan Freni, recently of the New York Institute of Music, and now of the Pittsburgh Musical Institute faculty, also was a guest. An outline of entertainment for the next few meetings was given by Harvey B. Gaul, which will include a program of modern music by members, a discourse on Gregorian music by Vincent Wheeler, and all the cacaphonic novelty a Braddock gypsy band can dispense. Richard Benswanger and Samuel G. Wagner were accepted as members.

The East Liberty Symphony Orchestra, a growing organization under the baton of Oscar Demmler, has begun to enlarge its membership and to practise in the auditorium of the East Liberty Y. M. C. A. Mr. Demmler plans several public concerts for his organization, the dates and programs of which have not yet been definitely decided upon.

ROBERT E. WOOD.

Jessie B. Hall Musicales Announced in Chicago

CHICAGO, Sept. 25.—Alice Gentle is to begin on Oct. 26 the series of morning musicales announced by Jessie B. Hall, and to be given at the Playhouse. Other engagements are: The Beethoven Trio, Nov. 2; Princess Wahtawaso and Robert Macdonald, Nov. 9; Chicago Oratorio Quartet, conducted by Arthur Dunham, Nov. 16, and Robert Ringling, Dec. 7. Miss Hall will also resume her series of young artists recitals at the Fine Arts Building. Lydia Van Gilder, contralto, will open these concerts on Oct. 5.

Plan New Band Stand in Central Park New York

A new band stand on the Mall in Central Park, New York, to replace the present dilapidated structure, is planned, and the seating space is also to be rearranged and enlarged for the better accommodation of audiences. The proj-

ect has been taken up at the instance of Chamberlain Berolzheimer, and plans have been worked out by Acting Park Commissioner Ryan, Landscape Architect Burgevin, Chief Engineer Steinacher, Edwin Franko Goldman, conductor of the Goldman Band, and Secretary William Holly of the Park Board. Murray Hulbert, president of the Board of Aldermen, has joined Mr. Berolzheimer in the movement and will urge an appropriation by the Board of Estimate and Apportionment.

ROANOKE, VA.—The choir of Christ Episcopal Church was entertained recently in the Parish House, Mrs. Wm. Gordon Robertson being hostess. A musical program was given by Elizabeth Hill, Anne Robertson, violinist, daughter of the hostess, and Mrs. Robert Curtis, accompanist. Mrs. R. R. Fairfax entertained at a musicale in her home on South Jefferson Street, when numbers were given by Mrs. Armand de Montigny, before her marriage Bula Ray Shull of the San Carlo Opera Company; Mrs. John Trout, Ellen Findley, of Martinsville, Va.; Frederick Hoefler, and Gordon H. Baker. The accompanists were Mrs. Thomas W. Spindle, Bessie Rust and Harry J. Zehm.

LONG BEACH, CAL.—Louise D'Artell, contralto, gave a recital recently at her studio. Alexander Hyer, tenor, and Harry F. Wunder, dramatic reader, were heard in a program at the First Baptist Church. Ernest Clifton, organist, of London, England, and Canada, has located in Long Beach. S. Camillio Engel, voice teacher, has opened a studio in the city. Mrs. Abby De Avirett, Emma J. Clisbee, Olive Haskins, and Alice Bathurst, presented pupils in recital recently.

YORK, PA.—The members of the choir of the Second United Brethren Church were guests of the church at a dinner at Ye Olde Valley Inn, outside the city. The choristers were conveyed to the Inn in automobiles furnished by members of the congregation. Under the leadership of W. L. Rupp and Mrs. Chester Creager a program was given by the chorus and the male quartet, and several vocal solos were sung by Mrs. Jacob W. Woods.

NEW ORLEANS, LA.—Margaret Brown Holder, instructor in public school music, has come to New Orleans to take up a department in Newcomb College. She has an A. B. degree from Chicago College, and has taught music in various colleges.

Song Calls Patton from Career in Business

Base-Baritone Held to Musical Ambitions in Face of Obstacles—Earned Lessons by Singing in Church Choir—Gained First Big Opportunity in Toronto Festival and Has Since Become Widely Known as Oratorio and Concert Artist

(Portrait on front page)

THE history of Fred Patton's career as a singer is the history of a man who adhered to his purpose in spite of many obstacles, and in the end achieved the objective he dreamed of when, as a boy, he worked in a factory. Mr. Patton, bass-baritone, was born in a small Connecticut town. He left school at the age of fourteen and went to work "because it was the fashion in the town and because necessity demanded it," to quote his own words. At twelve he had a good tenor voice, which he used in the only way he knew how. In high school he sang in a chorus and his voice gradually turned deeper in quality without going through the usual process of breaking. He sang steadily and learned a great deal about sight reading. All the time he had no encouragement from the outside, but he liked music and the desire to sing well was deeply rooted.

At seventeen he came to New York, where he found work in a department store and fell by chance upon his first opportunity for anything resembling real voice training. He saw an advertisement offering music lessons in return for services. He answered it and became a member of the choir at the Sixteenth Street Baptist Church, where he received two lessons a week from the choirmaster in return for singing on Sundays.

Eighteen months later another advertisement took him to St. Stephen's Church, where he sang in competition with a great many older and more experienced men and secured an appointment at \$4 a Sunday.

"But my ambition then," said Mr. Patton, "was to sing in the Broadway Tabernacle, and thither I went in search of a position, and I obtained it. In the years I sang in the Tabernacle Choir I received excellent training in oratorio and worked up to the position of soloist. It was about this time that I first got the bee in my bonnet that I might be a professional singer. But I had to work for a living. I married at twenty-one and that meant sticking to business."

Soon after his twenty-first year Mr. Patton met Adelaide Gescheidt, vocal teacher, with whom he has studied ever since.

"Mme. Gescheidt started me on the right road," said Mr. Patton, "and from then on the way grew more and more clear."

But in the meantime the youthful singer had not been neglecting the material side of his existence. He found a place as sales clerk with the Auto-Piano Company, and, by hard work and business acumen, in the next few years rose to the position of sales and advertising manager with the firm. Despite his financial prosperity, it was a hard period for the singer, because time for music had to be stolen from hours that should have been devoted to rest.

"I worked all day," he said, "and frequently far into the night, entertaining salesmen, keeping up with my work. My hours for practice were squeezed in somehow and I took my lunch hour for lessons."

In 1918 Mr. Patton was soloist at the Fifth Avenue Presbyterian Church and shortly afterward came the crisis which turned him definitely from a life of business to a life of singing.

"I had a disagreement with the president of my company," said Mr. Patton. "There was no way of patching it up, so I quit. In other words, I was thrown up against it, with very little money and no prospect of engagements, no income except from my church position. I was forced to do something and I decided to give my singing a chance."

Mr. Patton went to Walter Anderson, concert manager, and through him secured an opportunity to fulfil several smaller engagements as well as engagements which more experienced singers were forced to cancel on short notice. His best chance came when there was need of filling a place, at short notice, at the festival of the Toronto Mendelssohn Choir. The singer made a success, and since then his story has been one of steady advancement in his art. "During that first year on my own," said Mr. Patton, "I learned thirty-four oratorios."

During the past two or three years Mr. Patton has become one of the best known oratorio artists and has also filled many concert engagements. Recently he made his operatic debut as *Monterone* in "Rigoletto" and later sang the *Herald* in "Lohengrin" with the Zuro Opera Company during its Brooklyn season.

"I shall not seek opera as a career," said Mr. Patton. "Frankly I have a lot

to learn about it, but I have been working and have learned several rôles. If the opportunity comes, I shall not pass it by."

Mr. Patton's recent engagements included appearances at the Worcester, Halifax and Asheville festivals.

It is his belief that a singer should put his very best into every performance no matter how unimportant it may be. "I have carried a great deal of my business experience into my singing," he said, "and I do not find that two at all incompatible. On the contrary, I find my business experience invaluable. In business one builds up a clientele; one tries to create customers who will return again and again; and that is just what I have tried to do with my singing. And I believe that you can have anything you want if you only want it hard enough."

L. B.

Sousa Visits Bangor, Me.

BANGOR, ME., Sept. 23.—John Philip Sousa led his band in an excellent concert at the Auditorium last evening, before an audience estimated at 4000 persons. Soloists with the organization included Marjory Moody, soprano, heard to advantage in the aria, "Ah, fors è lui," from "Traviata"; Caroline Thomas, violinist, who played part of Wieniawski's Second Concerto; John Dolan, cornetist, and George Carey, xylophone player. The band gave spirited performances of the Intermezzo from Bizet's "L'Arlésienne," Suite No. 2, and a number of other works, including the conductor's Suite, "Leaves from My Note-Book," and popular marches. Mr. Sousa was the guest of honor at a dinner given at the Tarrantine Club by the local Rotary organization. Another guest on this occasion was Samuel A. Hill, Jr., local manager of M. Steinert & Sons, under whose auspices the concert was given.

JUNE L. BRIGHT.

Hear Faculty and Student Concerts in Wichita

WICHITA, KAN., Sept. 23.—Members of the Wichita College of Music appeared at Philharmony Hall on Sept. 20 in a miscellaneous program featuring Vito Geraldo Patrone, the newly elected head of the vocal department. Theodore Lindberg, violinist; Otto L.

Fischer, Velma Snyder, Mary Enoch, Vera Haven and Alma Hobson assisted Mr. Patrone and each artist was received cordially by the large audience. The concert was the first of a series of three entertainments to mark the opening of the seventeenth annual session of the college. Pupils of Ella Johnston, assisted by Earl Covey, gave a recital at the North End Friends' Church on Sept. 21. Those participating were Magdalene Ogden, Edith Nice, Mary McPherson, Anna Horr, Gettis Hasty, Mary Stonehouse, Ellen Bartlett, Ava Patterson, Ilene Onantro, Heba Fish, Elsie Wilber, Margie Reimer, Veadena Mayo, Tom Hastie, Evangeline Ogden, Esther Grounds, Elsie Henline and Inez Hasty.

T. L. KREBS.

Marguerite D'Alvarez, contralto, will fulfil an engagement as soloist with the Portland, Ore., Symphony during the coming season.

Olive Nevin, soprano, has been appointed supervisor of art and music in the schools of Sewickley, Pa., and the surrounding districts for the coming season.

Strauss Plans Tour with Roumanian Orchestra

IN an interesting interview with Richard Strauss at his home in Southern Bavaria, and published in the New York World, Deems Taylor obtained some further information concerning Strauss' plans. One of his new works, "Schlagobers" ("Whipped Cream") is completed, and will have its premiere at the Vienna Opera next winter. "Intermezzo," his two-act opera, is finished so far as the actual composition is concerned, and he is now at work upon the orchestration, and hopes to complete it by the first of the year. Strauss remains director of the Vienna Opera, and will conduct there this winter. He is going upon another tour during the season—one that will present the bizarre combination of a Roumanian orchestra, under a German conductor, playing in Turkey, Greece, and Egypt, for he is to conduct the Bucharest Orchestra in Constantinople, Athens, and Cairo. It is a fine body of players, he says, which has been trained to an exceptional degree of virtuosity by its conductor, Escorgescu. Strauss will conduct it in programs drawn from his own works, the classics, and original Roumanian compositions.

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CLEVELAND HAILS NEW CIVIC ORGAN

Inspiring Scene at Opening Recital by Kraft in Convention Hall

By Grace Goulder Izant

CLEVELAND, Sept. 23.—The \$100,000 five-manual Skinner organ in Convention Hall was dedicated on Sept. 10 to the citizens of Cleveland with a recital by Edwin Arthur Kraft, organist of Trinity Episcopal Church and conductor of the Singers' Club. The spacious building was packed, and when the huge audience joined with the organ in the National Anthem to open the program, the scene was inspiring.

Mayor Fred Kohler made an address accepting the organ. Mr. Kraft played

with masterly skill a program of wide range, and Lila Robeson of Cleveland, contralto, sang effectively. The organ program included five numbers from Wagnerian operas, the Triumphal March from "Aida," Handel's Largo, Rimsky-Korsakoff's "Indian Song," Macfarlane's "Evening Bells and Cradle Song," dedicated to Mr. Kraft; Dethiers' "The Brook," and other numbers.

Miss Robeson sang Saint-Saëns' "The Heavens Declare" and Buzzi-Peccia's "Gloria."

One feature of the organ, the specifications of which printed in the souvenir program occupy two pages of small type, was the grand piano attachment to the console. This and many other features in the organ were artistically brought out by Mr. Kraft.

Joseph Hollman Honored by France

Joseph Hollman, cellist, who will make a tour of America this season, has been made an Officer of the Legion of Honor by the French Government, according to word received by his manager, Daniel Mayer. He will play with the New York Philharmonic on Nov. 9 and 10.

Columbia, Pa., Supervisor and Organist Give Programs

COLUMBIA, PA., Sept. 23.—Harry H. Zehner, baritone, supervisor of music, and J. Stuart Constantine, organist, gave a recital in the Cookman Methodist Church on Sept. 14, when Mr. Zehner sang ballads by Speaks, Keel and Löhr, and Mr. Constantine played Mendelssohn's Sonata in D Minor, Bach's Toccata in F and other numbers. These artists appeared earlier in the week in a recital at the First Presbyterian Church in York, Pa.

Talking Cinema Tried in Berlin

The recently announced invention of the talking motion picture has achieved perfect synchronization of sound and pantomime, according to a Berlin dispatch to the New York World dated Sept. 17. This was demonstrated at a performance in the New Alhambra Theater

attended by noted scientists, including Professor Einstein. The principle of the invention is described as the recording of microphone vibrations of sound by violet rays in a selenium tube. As the camera takes the pictures a portion of the negative is exposed to the sounds. The reproduction of the human voice will have to be improved, it is stated. Hans Vogt and Joseph Masollo are responsible for the invention. Report has it that it is similar to one which the American, Lee De Forest, expects to present to American audiences.

Hear Louis Persinger in Denver

DENVER, Sept. 23.—The first musical event in the local season was a violin recital on Sept. 15 by Louis Persinger, of the San Francisco Chamber Music Society, who appeared under the aus-

pices of the Denver Allied Arts Society and the Musical Society of Denver. The program contained Lalo's "Symphonie Espagnole" and other numbers representative of the standard literature for the violin, and Mr. Persinger was most cordially welcomed. Zella Cole-Löf, of this city, gave sympathetic support at the piano.

J. C. Wilcox.

Roanoke Organizing Music Memory Contest

ROANOKE, VA., Sept. 25.—Daisy Wingfield, supervisor of music in the public schools, announces that, with the assistance of the Thursday Morning Music Club, the Music Teachers' Association and the merchants of Roanoke, a music memory contest will be held next month. This is the second contest to be held in the schools here.

Waldo S. Pratt Serves Forty Years on Faculty of Hartford Seminary

HARTFORD, CONN., Sept. 23.—Dr. Waldo S. Pratt has completed his fortieth year as professor of music and hymnology at Hartford Theological Seminary, and at the recent annual meeting of the trustees a minute was adopted recording their cordial congratulations. A similar resolution was adopted by Dr. Pratt's colleagues and former pupils at the alumni dinner.

Dr. Pratt came to the Seminary in the fall of 1882, to take the post of Professor of Music and Hymnology, and was also made secretary of the faculty. His connection with the institution has remained unbroken since that time. In addition to his work in church music and public worship, which includes the well-known book, "Musical Ministries in the Church," Dr. Pratt gave a series of lectures on the history of music at Smith College for the years 1895-1905 and at the Institute of Musical Art in New York from 1905 to 1920. He is known also for his "History of Music," his editing of the Department of Music in the Century Dictionary and the sixth volume of Grove's Dictionary, and for many publications on musical and other subjects. For a score of years he has been a moving spirit in the Music Teachers' National Association.

Organizing Band for Charlottesville, Va.

CHARLOTTESVILLE, VA., Sept. 23.—A first-class band is now assured, according to the report of Sol Kaufman, chairman of the band committee of the Young Men's Business Club, at a recent meeting. About thirty members are meeting regularly for rehearsals, and the finance committee expects to complete in another week its work of raising the necessary \$3,000.

FRANCES DAY MEADE.

Roanoke, Va., Plans Festival

ROANOKE, VA., Sept. 23.—Plans are being made by the Thursday Morning Music Club for a festival next spring, which will include a series of musical functions during Music Week. A meeting is soon to be held, under the auspices of the club, of those most interested in this movement, at which meeting John C. Freund, Editor of MUSICAL AMERICA, has been invited to speak. The club opened its season on Sept. 7 at the Thurman and Boone Music Salon, when a program was given by Maude Wilson, soprano; Mrs. Herman Larson, contralto; Harry Nash, tenor; Herman Larson, baritone; Anne Robertson, violinist; Helen Hiatt, pianist, and Nellie Stuart, Mrs. C. L. Guerrant and Mrs. J. E. Blankenship, accompanists.

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CANTON, OHIO, Sept. 23.—Mary Farnon, who received last season a post-graduate degree in voice in Chicago,

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gave a recital on Sept. 13 at the McKinley High School Auditorium, singing "Pace, Pace, Mio Dio," from Verdi's "Forza del Destino," and other numbers by Secchi, Godard, Coquard, Beethoven, and Louis Victor Saar. Anna Bolus-Loichot was the accompanist.

The Order of the Amaranthe, which has just been organized as a musical division of the Masonic order, gave a program on Sept. 9, those who appeared being Maude Hamilton, Wilda Mosely, Harriet Jones, Virginia J. Jones, Estella Roos, Grace Shoop and Paul Jones, singers. Mrs. Fred McCarroll was accompanist.

Ralph E. Colville's orchestra, composed of men of the Northwestern University of Illinois, has been chosen by the government to tour the Canal Zone and Panama with the Glee Club of that University.

Catherine Raff, singer, was married recently to William Mercer Parker of Cleveland.

Several Akron artists gave a musicale at Congress Lake, north of Canton, on Sept. 10, including Mrs. Vincent Stevens, violinist; Leonard Hiebel, cellist, and Mrs. R. A. Ober, pianist, in two ensemble numbers; Ruth Stein Musson and John Stein in several groups of songs, and Elizabeth Barnes and Mrs. Ober in a piano duet.

RALPH L. MYERS.

Kriens Plays for Charity in Laconia, New Hampshire

LAACONIA, N. H., Sept. 23.—Christiaan Kriens, violinist, assisted by Helen Choate, soprano; Sara Simpson, contralto, and Alexander Lamb, organist and accompanist, gave a program for the benefit of the Laconia Hospital in the Congregational Church on Sept. 11. In addition to Handel's Sonata in A for Violin and Organ, Mr. Kriens was heard in numbers by Vieuxtemps, Saint-Saëns, Kreisler and a group of compositions by himself. The concert was under the auspices of Claude M. Calvert of Boston.

Harold Land Sings at Lake Placid Club

LAKE PLACID, N. Y., Sept. 25.—Harold Land, baritone, and the Boston Symphony Ensemble gave a concert in the music room of the Lake Placid Club before a large audience on the evening of Sept. 12. Mr. Land was applauded in numbers by Handel, Paladilhe, Hahn, Noble, McGill and others. His accompanist was Carl Lamson of Boston.

Harriet Youngs Sings in Islip, N. Y.

ISLIP, N. Y., Sept. 23.—Harriet Youngs, soprano, assisted by Madeleine Marshall, pianist, was heard in an interesting concert in the First Presbyterian Church on Aug. 31. Mrs. Youngs presented songs by Palloni, Sibella, Debussy, Staub, Hageman and others in a praiseworthy manner, and Miss Marshall disclosed talent in numbers by Chopin and Liszt.

Alice Gentle to Tour Texas and Mexico

Alice Gentle, soprano, will begin her season early in October, when she will leave for concerts and operatic appearances in Texas and Mexico. Following her summer at Ravinia Park and a hurried trip to New York to open the Zuro Opera season in Brooklyn, Miss Gentle is taking a rest in the forest country of Northern Ontario.

Appearances for Alberti Pupils

Arthur Burt, pupil of Sol Alberti, accompanist and coach, gave a piano recital in Roselle, N. J., on Sept. 26. He was assisted by Manila Powers, soprano, who has also been working with Mr. Alberti. Elvin Smith, a pupil in accompanying, will tour with Evelyn Scotney, soprano, this season.

Springfield, Mass., Violinist Weds

SPRINGFIELD, MASS., Sept. 24.—Ada Allen Chadwick, violinist, daughter of Mr. and Mrs. Charles Frederick Chadwick, was married yesterday at Christ Church to Major Ralph Price Harding.

FREE CONCERTS CLOSE

Tyler, Tex., Municipal Band Ends Series
—R. A. Irvin in Recital

TYLER, TEX., Sept. 23.—The final program of its season of free concerts was given on Sept. 15 by the Tyler Municipal Band, conducted by Mr. Witte. The musicians were greeted enthusiastically by a record throng.

R. A. Irvin, dean of music, College of Marshall, visited Tyler on Sept. 10 and played a number of organ solos to an appreciative audience.

M. C. HAMBRICK.

Lawrence M. Tibbett Opens Recital Season in Los Angeles

LOS ANGELES, CAL., Sept. 23.—The recital season in Los Angeles was opened on Sept. 14 by Lawrence M. Tibbett, baritone, who gave a recital at the Gamut Club Auditorium. Mr. Tibbett's voice is of mellow quality, and he sings with clear enunciation and sentiment. His accompanists were Elinor Remick Warren and Rupert Hughes, the latter playing the accompaniments of three of his own songs.

W. F. GATES.

New Concert Managers in Salem, Ore.

SALEM, ORE., Sept. 23.—Albert Gille and Edward Warren, managers, have entered the musical field in Salem, and announce the Salem Artist series for the winter. Cyrena Van Gordon, contralto; Paul Althouse, tenor, and Alberto Salvi, harpist, will appear in this course. Mr.

Gille has had experience in concert management, and Mr. Warren has acted as manager of the Willamette University Glee Club..
IRENE CAMPBELL.

Lima Appointee Declines School Post

LIMA, OHIO, Sept. 23.—M. W. Baumgardner, who was to have organized band and orchestras in the public schools, has decided to remain in his present employment. The post to which he was appointed, therefore, remains unfilled. Mark Evans, supervisor of school music, will conduct large student orchestras in Central and South Side High Schools. A concert of vocal and instrumental music was given on Sept. 10 at Bethany Lutheran Church, in which the following participated: Marguerite Moyer, Helen Bowers, Blanche Finicle, Violet Lewis, Lucille Burkhardt, Mrs. Clarence Klinger, Mrs. I. Kasson, Mrs. J. K. Bannister, Aileen Scott, R. B. Mikesel, Ralph Shri-der, Luther Spayde and others. Rev. Arthur Peffley, of Zion Lutheran Church, has taken charge of music in the church.
H. EUGENE HALL.

Sedalia Pianist Visits Lewisburg, Va.

SEDALIA, Mo., Sept. 25.—Estelle Rucker, pianist, who spent the summer in Lewisburg, Va., appeared in recital in Carnegie Hall, in that city, before a large audience and gave two concerts weekly at Sulphur Springs.

The London String Quartet will give a series of three subscription concerts in New York during the season. The organization will play twice in Boston, four times in Philadelphia, and three times in White Plains, N. Y.

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Providence (R. I.) Journal.

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Attleboro (Mass.) Sun.

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Musical Courier.

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Ethel Leginska Plans European Tour, Starting in Middle of October



Ethel Leginska in an English Rural Scene

Ethel Leginska, pianist, who has made several appearances in London recently, will start her European tour in Florence, Italy, in the middle of October, and after playing in this and other Italian cities, will proceed to Germany, where she is booked for two appearances each in Berlin, Munich and Frankfurt, and will also play in Cologne, Leipzig, Dresden, Hanover and Hamburg. From Hamburg she will go to Vienna to open a tour of Austria. In Berlin, Munich, Frankfurt, and later in London, the pianist will be heard with orchestra as well as in recital. The audience at Leginska's concert in London on July 6, which was devoted to her own compositions, included Mark Hambourg, Walter Rummel, Eugene Goossens, Adrian Boult and Vladimir Rosing, Russian tenor. Miss Leginska will return to America early next year and open her American season with a tour of Michigan. Among her engagements is one in Washington, D. C., in the early spring.

TROY, N. Y.—Harry A. Russell, of Albany, has been appointed to the staff of the piano department at the Emma Willard Conservatory. Mr. Russell is organist at All Saints' Cathedral, Albany, and has appeared in concert both in Albany and Troy many times. He studied piano with Doris Barnett, a pupil of Leopold Godowsky. The Emma Willard Conservatory has reopened this season with the largest registration of pupils in the history of the school.

HOLYOKE, MASS.—Edward E. Hosmer, of Springfield, tenor and vocal teacher, has opened a studio in Holyoke. Mrs. L. A. Williston, vocal teacher, gave a recital on board the S. S. Fort Victoria on the voyage from Bermuda. She was assisted by Carleton Cooley, violinist of the Cleveland Symphony.

Vernon Archibald, baritone, who has been spending the summer on his ranch in Alida, Saskatchewan, will give several recitals in Canada this season.

Francis Rogers, baritone, gave a talk before the Music Students' League at the Musicians' Club, New York, on the evening of Sept. 12.

A new treatise on the 'cello, entitled "The Technique of 'Cello Playing," with text in French and English, has been prepared by Diran Alexanian in collaboration with Pablo Casals, who has written a preface to the work. It is distributed in America by the Fine Arts Importing Corporation of New York.

Carmen, Calvé's Famous Rôle, Not Her Favorite

Singer Found It Antipathetic, and Preferred "Marguerite," "Ophelia," "Juliet," "Elsa" and "Santuzza"

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CONTINUING her reminiscences, now appearing serially in the *Saturday Evening Post*, Emma Calvé discusses her various rôles, and in the surprising statement that the most famous of all, *Carmen*, was actually antipathetic to her, says:

"I have often been asked whether *Carmen* is my favorite rôle. Indeed, it is not! I adore Bizet's music, but the character is, on the whole, antipathetic to me. Yet I have been a prisoner of that opera. It is apparently eternally popular, particularly with the American public. My impresarios, who were, above all things, keen business men, forced me to sing it much more often than any other rôle of my repertoire. . . . *Marguerite*, *Ophelia*, *Juliet*, *Elsa*, *Santuzza* have been my favorite parts."

But "*Cavalleria Rusticana*," in spite of her successful impersonation of *Santuzza*, did not appeal to the American public; and the directors of the Metropolitan insisted upon *Carmen*, worse still upon *Carmen* in Italian, on the ground that there was no tenor at the Metropolitan who could sing *Don José* in French. At the request of the elder Coquelin, who was then in New York, Jean de Reszké consented to learn the rôle.

"What a triumphant success was that production of '*Carmen*!' From then on it was the drawing card at the Metropolitan. We gave it again and again, to packed houses. . . . What unforgettable casts, what glorious evenings! Jean de Reszké, Melba, Plançon and myself. The public was wildly enthusiastic."

Many Famous Stars

She goes on to say, "Never have so many artists of exceptional talent been gathered together under one management. . . . Foremost among them was Victor Maurel, the great tragedian, whose *Falstaff* and *Iago*, not to mention his many other brilliant creations, stand alone. . . . I have never seen anyone with a more noble presence, a greater dignity of gesture and carriage, on the stage. . . . He was, as I have said before, my teacher and master in the art of lyric declamation. . . . I have for him an abiding gratitude and affection."

There were also the de Reszkés, Sembrich, Melba, Eames, Lehmann, Nordica, Ternina, de Vere, Schumann Heink, Sagilnac, Plançon and Castelmarty, whose death while singing in "*Martha*" she witnessed.

She attributes the splendor of the Metropolitan during those years to "the genius of Maurice Grau, who was one of the most intelligent as well as one of the ablest impresarios I have ever known. He was more than a capable business man; he was an artist and an enthusiast as well. If he considered an opera above the average, a true work of art, he would produce it without regard to its money-making possibilities. He was interested, first and foremost, in achieving artistic success."

"He was always a thoughtful and considerate manager in his relations with his artists. I shall never forget his kindness to me at the time of my father's death. I was singing *Carmen* when I received the unexpected and crushing news, and I was in constant demand at the opera house. At that time '*Carmen*' was exceptionally popular."

lar. It was not a convenient moment for me to be given a leave of absence, but Mr. Grau understood my distress.

"My poor friend," he said, "I shall, as you know, lose money by your absence; but you must take your time. I leave you entirely free. Come back when you feel that you are able to sing again."

A Realistic Santuzza

Very interesting were Mme. Calvé's experiences at the Opéra Comique, where she was engaged to create *Santuzza*. "In spite of the experience that my years in Italy had brought me I felt myself out of place in this conventional theater, where tradition and established customs were blindly venerated."

"My interpretation of the rôle of *Santuzza* astonished my comrades. My spontaneous and apparently unstudied gestures shocked them. Even the costume which I had brought with me from Italy, the clothes of a real peasant woman—coarse shirt, worn sandals and all—was considered eccentric and ugly."

I was unmercifully criticized and ridiculed.

"I was on the point of changing my whole manner, which was apparently too realistic for the taste of the moment. The night of the first performance, however, as I was about to make my entrance, courage returned to me."

"Come what will," I thought, "I shall act the part as I feel it."

"I went on the stage, and I was, as I had been before, the naïve and tragic *Santuzza*, the passionate, impulsive peasant girl of Italy. It was a triumph."

"Shortly afterward I created *Carmen*. "If I was criticized out of all measure before these two successes, after them I was praised with equal lack of restraint. Everything I now did was right. Unfortunately for me, no one dared utter a word of criticism; and in consequence I was carried away by my passion for realism. It became an obsession, and occasionally I overstepped the mark. Later, however, I learned wisdom and moderation."

Migot Suite a Novelty in London "Promenades"

LONDON, Sept. 20.—The latest novelty in the Promenade Concert series under the bâton of Sir Henry Wood was the orchestral suite by George Migot, called "*Le Paravent de Laque aux cinq Images*," which aroused divided sentiments. Migot, whose versatility as painter, writer and musician was advertised in the program note, is one of the younger Parisian composers, and his style of composition shows the definite influence of Ravel. The suite is largely pictorial music, and is touched by some vivid splashes of color and beauty. It requires five minutes to perform and is in five movements.

The more unfamiliar numbers of the week included Stravinsky's "*Fireworks*"; Busoni's arrangement of Liszt's Spanish

Rhapsody for Piano and Orchestra, which William Murdoch played brilliantly; and Arnold Bax's "*November Woods*," a charming piece now fairly well known to concert goers here. The Wagner night was devoted to "*Lohengrin*," with Olivia Hilder, soprano, and Arthur Jordan, tenor, as soloists. Among the other vocalists were Sarah Fischer, soprano of Montreal, who has followed up the successes scored earlier during the National Opera Company's season; Stella Power, Flora Woodman, Delys Jones, Andrew Shanks, Tudor Davies, Reginald Herbert and William Boland. Among the pianists, Leonard Borwick and Leff Pouishnoff gave outstanding performances, and good work was done by Lydie Demirgian, violinist, and Haydn P. Draper, clarinetist, the latter in Weber's Concertino for Clarinet and Orchestra.

Cast Chosen for Adrian Beecham Opera

BRIGHTON, Sept. 19.—The production of "*The Merchant of Venice*," the opera written by Adrian Beecham, son of Sir Thomas Beecham, on the text of Shakespeare has been assured, and all the rôles have been cast. Sir Frank Benson is to direct the production and Augustus Milner will sing the rôle of *Shylock*. Rehearsals are to be undertaken at once for a London première some time in October. The rôles have been cast as follows, *Portia*, Ena Riess; *the Duke*, John van Zyl; *the Prince of Morocco*, Dennis Hoey; *Antonio*, Wilfred Temple; *Lorenzo*, Frank Webster; *Lancelot Gobbo*, Andrew Leigh; and *Jessica*, Désirée Ellinger. Settings and costumes have been designed by the composer with the assistance of J. A. Peake. The conductor's bâton will be in the hands of Clarence Raybould, who conducted many performances of the old Beecham Opera Company. The venture is looked upon as a prelude to the return of Sir Thomas Beecham to the operatic field.

LONDON, Sept. 20.—A new musical organization known as the Pianoforte Society has been founded by an anonymous group of music lovers. Its prospectus announces concerts during the season by Alfred Cortot, Harold Bauer, Sapellnikoff and Solomon.

PARIS, Sept. 19.—Among the recent promotions in rank in the Order of the Legion of Honor were the names of Charles Widor, organist and composer, and Louis Schneider, music critic.

MUNICH, Sept. 18.—Siegmond von Haussegger, on his fiftieth birthday recently, was appointed president of the Academy of Musical Art by the Bavarian Ministry of Arts.

Goossens Tries Real Chinese Music

LONDON, Sept. 19.—Eugene Goossens has written an overture and incidental music for Somerset Maugham's "*East of Suez*," a melodrama which opened here recently under the most auspicious circumstances. The composer, instead of writing the type of stuff generally accepted as "Oriental" music, has made a study of the Chinese idiom, and has evolved a score which is authentically Chinese and employs a skillful blending of native themes with modern methods. The composer conducted on the opening night, and was succeeded for the remainder of the run by Percy E. Fletcher. "*East of Suez*" is scheduled for production in New York during the season, and Goossens' score will undoubtedly be employed for the performance there.

BERLIN, Sept. 20.—Leo Blech, conductor at the Volksoper, has completed the musical score of a film version of "*Monna Vanna*" which is to be produced shortly. Both music and film are to be produced in America during the season.

PARIS, Sept. 20.—André Messager is the composer of a new operetta with a book by Sacha Guitry, one of the foremost actor-playwrights here. The piece is to be produced in January with Yvonne Printemps, wife of the librettist, in the principal rôle.

BRUSSELS, Sept. 19.—Eugène Ysaÿe, former conductor of the Cincinnati Symphony, was presented with a medal commemorating his return here at a recent celebration in his honor.

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Can Musical Science Be Applied to Songs of Birds?

Or Are All Efforts to Transcribe Notes of Feathered Songsters Futile?—English Publication Revives Controversy as to Employment of Man-made Scales

EFFORTS to reconcile bird notes to musical notation have led to no little controversy in the past, and a new English publication, "Songs of the Birds," by Walter Garstang, issued by John Lane, may lead to a revival of it. Writing in *The Times Literary Supplement*, London, a reviewer points out that "the simplest song of all and the nearest to our own music is that of the cuckoo."

"We all know it and all think we know what tune he sings. But listen to a live cuckoo calling in the garden, and ask yourself what notes he is singing, and you will probably find you cannot tell. The late Sir Hubert Parry jotted down at one time among his notes a series of cuckoo performances which happened to attract his attention. The different varieties of pitch and interval which he records cover four pages and number thirty-five. Middle C is the lowest note he heard (must he not have written the call an octave lower than he heard it?), the G above the highest, except that when the bird became excited and said 'Cuck-cuck-cuck-cuck-oo,' it touched A sharp. And of course it did not always sing 'in tune.' Once when it took F sharp-D, Parry tells us that the F sharp was a little flat, the D true; another time it took E-C, but the E was about 1/4th sharp and the C 1/4th flat. If this is the state of things where the cuckoo is concerned, what are we to think of the more elusive melodists? The blackbird, it is generally agreed, uses phrases which might occur in human music more frequently and more variously than any other of our singing birds; Professor Garstang goes so far as to say that it 'normally follows a scale closely similar to our own diatonic.' But how much have we to allow for our instinctive tendency to assimilate its notes to our habitual standard? Parry's experience with the cuckoo is a warning.

"We too often forget, when we measure bird music by our modern scale, that that scale is itself a wonderful compromise between nature and artifice, and that we have adopted it for mechanical and social as much as for purely musical reasons. Supposing that the evolution of musical understanding were proceeding in certain families of birds with great rapidity—and there are no grounds for supposing any such thing—they would yet have no motive for adopting a scale of any kind until the idea of 'concerted' music was familiar to them. For what advantage is there in stereotyped intervals except that they can be recognized, imitated, and repeated?

Beauty of Irregular Pitch

"If we allow that in much of the blackbird's music there is evident approximation to the intervals of the diatonic scale,

we must still insist that its beauty depends on his unawareness of them, upon the miss more than upon the hit—in fact, on the infinite varieties and fluctuations of the bird's utter freedom. For the birds—Professor Garstang himself would authorize us to say so—are in their own way musicians just as we are: music is the same thing to them and to us; it is an art. They can even recognize music (so kind and clever are they) in the loud and artificial noises our instruments produce. Thrushes will often perch near the open window when a piano is being played and join lustily in the *mélée* of sound, forgetting the natural poise and deliberation of their song and almost shrieking their accompaniment. They will also pick up and repeat a phrase they have frequently heard; and of course many other birds will do this in captivity. This tempts us to regard them as aspirants after an art of the pattern of our own and to emphasize similarities which, if we took the requirements of their art as the standard, we should see to be incidental and insignificant. So let us dismiss wholly from our minds the notion that the thrush's or the blackbird's catch-tunes bring him near to us or are eminently expressive or pleasing; the reverse is the case. To be artistic their singing must express their nature, and not ours, and their nature is something incredibly delicate, taut, vibratory, unseizable. A scale would be a cumbersome and useless instrument for all purposes of expression to which a bird could attain. Do, Re, Mi, Fa has absolutely no relation to them; they do not sing Bach's Mass, they do not celebrate the architecture of creation; their song is the flickering of light among leaves, the gradations of colour and translucency in the petals of a flower; it is beauty in *minimis*; it is the pulsing of life's fire, flame after flame, each individual, exquisite, and complete.

"We are inclined to think, then, that all who attempt to reproduce bird music in human terms are simply wasting their time, if they hope to add to our knowledge by such means. Professor Garstang, impersonating the white-throat, that lovely little warbler that creeps through the hedges and now and again tosses himself in the air above them with exuberant chattering, cries out:—

Zee-o, Chéechey, Wóochey, Wéechey.
Chiddy-choo, Eécheo Zée-chiddy-wóo;
Wéezo, Choo-échey, Choo-éeyo, Choo-échey,
Zéécheo, Wéécheo, Zéé-choo-éé!

He composes also a little tune, allegro, in 6/8 time in the key of G, touching almost every degree of the scale and ending on high Do. The white-throat of course has no such tune and no such language, and unless we know the bird already, verse and tune alike mean nothing in our ears. But if we do know him, if every turn of his song and trick of his flight are familiar to us, we can appreciate Professor Garstang's original comment and enjoy this pretty condescension of human learning to nature's simplicity."

Resembles Modulated Speech

The reviewer asks the question as to whether any bird ever pronounces naturally the equivalent of a consonant in our speech? We think it improbable, he says. "Certainly most birds when singing hold the bill wide open through each phrase, and modulate in the throat only.

"As their melodies seem to us free of any reference to key and to slide from tone to tone, recognizing no ladder of sound to which they must conform themselves, so their vocalization also seems in its essence a flowing thing, consisting in a free transition from one kind of reedy or woody timbre to another, sometimes with abruptness, sometimes through infinitesimal degrees. For their music, as Professor Garstang himself observes in the case of the garden warbler, the best analogy is to be found in the modulations of the speaking voice; for their poetry no analogy presents itself: they play a soft organ with a thousand stops, passing from one to another with a motion as smooth as that of the fiddle-bow on the vibrating string. This infinitely variable stopping, applied to the infinite gradations of rise and fall in the melodic stream, may serve to explain the most wonderful of all the qualities of bird music: its mingled monotony and freshness.

"The cuckoo is almost the only bird of whose song we can grow tired. For the rest, while we know 'every note' of them, we never know what they will sing next. Were they to learn our scale, our syllabing, and sing like us, it would indeed be a calamity; but there is no danger of such a thing. They will go on singing as they sing now while the world lasts, expressing all their soul in every phrase, as every leaf expresses the nature of the parent tree, though no two leaves are quite alike."

Nellie and Sara Kouns, sopranos, are to appear in Hot Springs, Ark., at the Auditorium Theater, on Jan. 19. Ruth St. Denis, Ted Shawn and the Denishawn Dancers will appear there in February.

Magdeleine Brard, French pianist, who will make another tour of America this season, will give one of her first concerts at Oberlin College, Oberlin, Ohio, on Oct. 24.

Emilio De Gogorza, baritone, will give two New York recitals this season, both in Town Hall, the dates being Nov. 18 and Jan. 28.

Mildred Wellerson, the youthful 'cellist who was heard in a Carnegie Hall recital and also as soloist with the Cincinnati Orchestra last season, appeared recently in a successful concert in Brussels.

VIENNA, Sept. 15.—Among the prominent artists engaged for several performances during the coming season at the Staatsoper are Barbara Kemp, Vera Schwarz, Helene Wildbrunn and Hafgren-Winkler, all of the Berlin Staatsoper.

Ursula Greville, English soprano, will arrive in this country late in November for a tour under the management of Arthur Judson. She will sing in Aeolian Hall on Dec. 7.

Lois Warner, New York accompanist, will play for Marguerite D'Alvarez, contralto, on her coming American tour.

Josef Lhevinne and his wife, Rosina Lhevinne, will be heard in a number of two-piano recitals again this season. The first of their engagements is scheduled for Montclair, N. J., in October.

Mabel Colbert Active in New Post in Milton, Ore.

MILTON, ORE., Sept. 23.—Mabel Colbert, who was a member of the Wolcott Conservatory in Denver, Col., last year, and music critic for the *Denver Times*, has taken up her duties as director of the Columbia College Conservatory, and is formulating plans for extending and enlarging the piano department of the institution. She also proposes to organize a music club in the city. Miss Colbert played at the faculty recital on Sept. 11, and Gwen Howells, violinist; J. A. Winther, tenor; Norma Coyle, pianist, and Florence Kurth, reader, also contributed to the program.

ROSE LEIBBRAND.

Following his Carnegie Hall on Oct. 25, Colin O'More, tenor, will sing in the New England States and in the South, returning to New York for a second recital before Christmas. He will be assisted by Emilie Rose Knox, violin pupil of Leopold Auer.

Following his Carnegie Hall concert on Oct. 8, Beniamino Gigli, Metropolitan tenor, will fulfil engagements in Paterson, N. J., Richmond, Va., Cleveland, Chicago, Grand Rapids, Toronto and Montreal, returning to New York for the opening of the opera season on Nov. 6.

John Barclay, baritone, will make a number of appearances in the lecture-recitals of Jeanne de Mar on modern French music during the season.

Helén Stanley, soprano, has been engaged to sing with the Minneapolis Symphony under Bruno Walter, and the Detroit Symphony under Ossip Gabrilowitsch, this season.

Recent bookings for Thelma Given, violinist, include appearances in Syracuse, N. Y., and Williamsport, Pa.

Olga Samaroff, pianist, has returned from her vacation in Bar Harbor, Me., and is preparing for her season, which will include seventeen appearances with the various orchestras of the country.

Frederic Lamond, Scottish pianist, will open his American tour in February as soloist in a Philharmonic concert in New York.

Marguerita Sylva, mezzo-soprano, has recovered from her accident and has left New York on a tour which will include appearances as *Carmen* in Canada and at the Maine Festival and concerts in a number of states.

Helena Marsh, Metropolitan contralto, is fulfilling a two-weeks' engagement at the Carolinas Exposition in Charlotte, N. C.

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Singer Must Be Scotch to Interpret Scotch Songs Well, McLean Thinks

Baritone Regards Interpretation as Vital to the Success of This Music — Sincerity the True Test of the Artist, He Believes—Lack of This Quality Explains Failure to Reach Audiences.

CHICAGO, Sept. 23.—"The folk-songs of Scotland are songs with a universal appeal, and to sing them the artist must be equipped with the power of interpretation, above all else. The Scottish singer is born, and all the study in the world will not give one the power necessary to sing these songs successfully without the natural gift. In other words, the singer must be Scotch. Unless he is able to feel deeply the meaning of the song and impart this to his hearers, he will be much wiser to leave these songs alone, for they express the soul of the Scottish people, who are a temperamental people of great sensitiveness." So says Cameron McLean, Scottish baritone, who made his initial appearance in Chicago with great success at the Edgewater Beach Hotel recently.

"By Scotch songs," he explains, "I mean numbers like 'Afton Water,' 'Mary of Argyle,' 'Banks and Braes of Bonnie Doon,' 'My Love Is Like the Red, Red Rose,' 'One Hundred Pipers,' 'Angus MacDonald' and 'Annie Laurie.' 'Annie Laurie' has been immortalized by the poets; it has been the inspiration for some of the finest poetry that the world of literature possesses."

Mr. McLean affirms that the chief qualification of the true artist can be summed up in one word—sincerity.

"One of the things that spoil many singers who might otherwise become really great artists," he says, "is that they permit an overbearing conceit to crowd out the simplicity which is the real attribute that we all love in others. I am reminded of a contralto who, just after her debut, was told by a critic that her voice was as beautiful as Scalchi's. To the critic's surprise, the singer frowned and said, 'I hope I am greater than Scalchi. Her voice was uneven in



Cameron McLean, Scottish Baritone, on Right, with His Manager, W. H. C. Burnett

spots, you know, and mine is perfect throughout its entire range.' Is it any wonder that this singer has failed to reach the heights that the quality of her voice entitled her to?"

"In my opinion, the singer should be thankful every moment of his life that he is one of those chosen to possess a voice that can please and appeal to the public. I am amused when I hear a singer berate his audiences and charge them with all sorts of unmusical sins, simply because they fail to respond to his programs, when the truth is that the singer himself is not sincere and not in harmony with his work, and therefore fails to reach the people."

"An audience will respond and respond readily to a message delivered with sincerity, but the greatest voice in the world, if not backed up by a genuine heart, will not make a success. History records any number of singers whose vocal equipment was really mediocre, but whose great gift of interpretation enabled them readily to overcome their lack of technique."

Mr. McLean will make a coast-to-coast tour this coming season under the management of W. H. C. Burnett.

Minnie Tracy Pupil to Sail for France

CINCINNATI, Sept. 23.—Oscar Colker, tenor, pupil of Minnie Tracy, will sail for France on Sept. 30 to complete his musical education. Mr. Colker's singing has attracted more than local attention and a good future for him is predicted. Other pupils of Miss Tracy are prominent in musical circles both here and in Columbus. She has reopened her studios and will be assisted by Arnold Schroeder and Clara Nocke-Eberle.

Organizing 100-Piece Army Band

WASHINGTON, Sept. 25.—A new 100-piece army band is being organized at the general service schools at Fort Leavenworth, Kansas, by Band Director Francis Leigh, for the past three years connected with the Army Music School at Washington Barracks here.

A. T. MARKS.

Found School Band in Mason City

MASON CITY, IOWA, Sept. 23.—W. A. Storer of Sheffield is organizing a boys' band at the Lincoln School with the assistance of Supt. F. T. Vasey and Louise Barton. It will be financed by charging each pupil a low tuition fee.

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Supports Licensing of Teachers

To the Editor of MUSICAL AMERICA:

The examining and licensing of vocal teachers is theoretically a splendid idea and one that should be pushed to its utmost. Practically the road is going to be hard, rough and stubborn, a road that charlatans—and how many consider themselves such?—will claim the right of way, notwithstanding restrictions, such as diplomas, licenses, etc.

Your charlatan can and does claim a pupil who has studied with him for a few months or a year, after years with a reputable teacher, who gives results and not promises. How many of our instrumentalists, so-called coaches, are teaching the voice? How can you eliminate this class from that of the purely vocal teacher? These men cannot be classed as charlatans, though they are expert in only one branch of the art.

Voice teachers and coaches should be classified and licensed accordingly. There are good voice teachers who are good coaches, but the rule is not reversible in this instance, any more than that a general practitioner can qualify as a surgeon or specialist.

In late years it has become a custom for some of our throat specialists to indulge in the training of the voice, basing their knowledge on the fact that they are expert in the physiological action of certain muscles pulling this or that ligament, thus compelling the vocal cords to assume their proper function. Splendid knowledge; but, with it, have they the other necessary requisites of the voice teacher, who should know not only these facts, but possess the added knowledge of voice production and tone placing, learned by years of theoretical and practical experience?

Examination of vocal teachers should be based, not only on physiological or anatomical lines, on the function of the vocal mechanism and the proper method of breathing, but also on the teacher's

experience. This should be demonstrated. A person who has never studied singing scientifically can never become a good instructor, but this does not mean that the better the singer the better the instructor, for some well known and famed singers have made and do make poor instructors. Again, pupils who are presented by a teacher should have studied with him not less than two years.

Examine and license the teacher, and thus there may be established in time the one and true method, and gradually many in vogue to-day may be eliminated and a standard attained by which the young teacher will profit. The road is a rough one and the effort may lead to naught, but has anything been gained by not trying? LOUIS SAJOURS.

New York, Sept. 21, 1922.

Why Do People Go to Europe to Study?

To the Editor of MUSICAL AMERICA:

While spending the summer in Santa Margherita, I have had the pleasure of knowing and studying with Mr. Reinhold Herman, for so many years so well known in New York and Boston. A remarkable man in thought and action and still a great master. At present he is in Munich in the interests of his operas.

I could never tell you what dear MUSICAL AMERICA means to me over in this musical (?) country. This I will say. "It simply saves my life."

Do keep up that wonderful "Stay at home to study" propaganda. After living here two years in Italy, all I ask is, Why does anyone come over here to study anything?

Conditions in quantity or quality can-

Philip Gordon Begins Thirty-Weeks' Tour

Philip Gordon, pianist, began his season on Sept. 23 with a number of engagements in Pennsylvania. This is the beginning of a thirty-weeks' tour, during which he will play in all the principal cities of the United States. He was heard recently in concert at Hotel La Reine in Atlantic City, assisted by Sigmund Spaeth and Elinore Whittemore, violinist.

Ruth St. Denis and Ted Shawn to Give New York Programs

Ruth St. Denis, Ted Shawn and the Denishawn Dancers, including Martha Graham, Betty May, Lenore Scheffer, May Lynn, Julia Bennett, Louise Brooks, Pearl Wheeler, Charles Weidman and Paul Mathis, will present two matinee programs at the Selwyn Theater, New York, on Oct. 9 and 10. This will mark the first New York appearance of Miss St. Denis in more than five years. These engagements will be followed by a thirty-weeks' coast to coast tour.

Ralph Leopold to Teach Again in New York

Ralph Leopold, pianist, returned to New York on Sept. 20 to continue his teaching activities at the David Mannes Music School. This will be his fourth season at this institution. Except for concert engagements, Mr. Leopold will devote all his time to teaching in New York. One of his early engagements will be in recital at the Music Teachers' Association in Toledo on Oct. 27.

CHICAGO, Sept. 23.—Louise Clark, daughter of Charles W. Clark, baritone, was married last Thursday to Harold Gardinier at the home of her parents.

not be compared with the advantages of a Middle West town in dear old U. S. A. Let me add also that your paper is a gospel of truth on the real musical conditions.

Accept my best wishes.
(MRS. R. E.) ADELAIDE THOMAS EAKIN.
Corso Firenze 29-10,
Genoa, Italy, Aug. 29, 1922.

A Fund of Information

To the Editor of MUSICAL AMERICA:

I get such satisfaction from the pages of MUSICAL AMERICA, especially Mephisto's Musings. I have saved all copies received since I began my subscription in 1914; I have them arranged in order. My friends know this, and often turn to me for needed information. It is the means by which I keep in touch with the big world of music!

GERTRUDE H. CREGOR.
Indianapolis, Ind., Sept. 22, 1922.

An Appreciation

To the Editor of MUSICAL AMERICA:

May I take this opportunity of adding my word of appreciation for your page of "New Music Reviews." They are not only of immense help to my pupils, but are a source of guidance and refreshment to a teacher and singer, such as I, who lives in California.

ESTELLE HEARTT DREYFUS.
Los Angeles, Cal., Sept. 19, 1922.

Absolutely Necessary in the Modern Studio

Editor MUSICAL AMERICA:

MUSICAL AMERICA is absolutely necessary in the modern studio. Mephisto's Musings are worth much more than the price.

HUGH C. PRICE.
La Salle, Ill., Sept. 18, 1922.

Mary Mellish Re-engaged for Garden City

Mary Mellish, Metropolitan soprano, has returned from a vacation spent at Ticonderoga, N. Y., and will open her season in a recital in Garden City, L. I., on the evening of Oct. 4. This will mark her second appearance in Garden City. The present season will be Miss Mellish's sixth as a member of the Metropolitan Opera Company.

Jean Gerardy to Play with Orchestra in New York

Jean Gerardy, Belgian violinist, who will be heard in America again this season, will make his reappearance in New York as soloist with the Philadelphia Orchestra on Nov. 21. He will play in Poland before leaving for America in the latter part of October.

Engagements for Sinsheimer Quartet

Bernard Sinsheimer, violinist, began his teaching for the season on Sept. 15. He is teaching three days a week at Warlitzer Hall in the city and the rest of the time at his residence studio at Crestwood, N. Y. The Sinsheimer Quartet, of which he is the first violin, is this season to give a series of four concerts in Crestwood. Among its other engagements are two in New Brunswick, N. J., and one each in Bronxville, N. Y., and Newark, N. J.

Mme. Soder-Hueck Ends Vacation

Ada Soder-Hueck, New York vocal teacher, has returned from a vacation spent in the Pocono Mountains, reopening her Metropolitan Opera House studios on Sept. 25. The number of students enrolled listed representatives from many parts of the country.

MacDowell Symphony Begins Rehearsals

The MacDowell Symphony Orchestra, under the direction of Max Jacobs, will begin rehearsals for the season at the Yorkville Casino, New York, on the morning of Oct. 1. The orchestra, which was organized for the purpose of giving experience in playing to professional and non-professional musicians of both sexes, will celebrate the tenth anniversary of its founding in a concert at the close of the season.

Grainger Opens European Tour in Christiania

CHRISTIANIA, Sept. 15.—Percy Grainger, pianist, played here recently the opening concert of the European tour which is to occupy him during most of the coming season. The largest hall in the city was filled to capacity by an audience which gave the artist an ovation. Among those present were the King and Queen of Norway as well as the Ministers and members of the legations of Great Britain, France, Brazil and the United States.

Arthur Shattuck Engaged for Washington

Arthur Shattuck has been engaged for a recital in the Master Pianists' Course announced by T. Arthur Smith for Washington.

BERLIN, Sept. 18.—The publishing house of Insel has announced the appearance shortly of a fac-simile reproduction of Bach's manuscript for the "St. Matthew Passion." The original manuscript is beautifully made and bears evidence of the loving care the composer bestowed on the oratorio, which was one of his favorite works.

WEIMAR, Sept. 18.—Wolfram Humperdinck, son of Engelbert Humperdinck, has been made artistic director of the Opera here.

BUCHAREST, Sept. 16.—The national prize offered by Georges Enesco for the best composition by a Roumanian composer has been awarded M. G. Simonis for his Poem for Orchestra and Chorus.

VIENNA, Sept. 18.—Eugene D'Albert is completing the finishing touches on "Mareige de Nimégue," a new opera. The work is based on a popular Dutch legend and employs many well-known folk tunes.

HAMBURG, Sept. 18.—Heinrich Schlusnus, baritone of the Berlin Staatsoper, was acclaimed here for his recent magnificent performance in the title-role of "Rigoletto."

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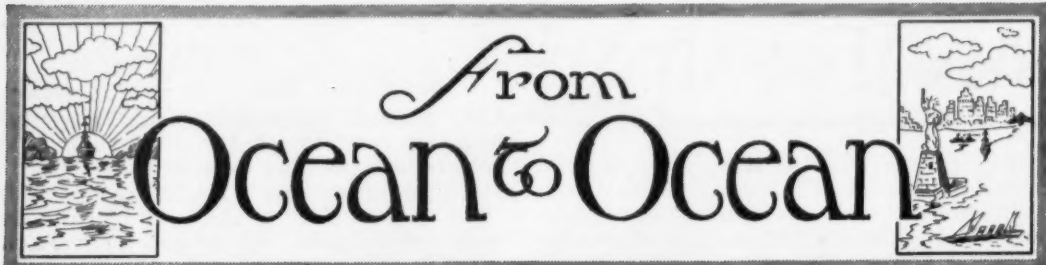
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THE MUSIC SCHOOL SETTLEMENT OF PHILADELPHIA

Announces the opening of its Master Department, October 1st, 1922.
The teachers in this Department are: George F. Boyle, pianist, formerly with the Peabody Conservatory of Baltimore, Md., and Frank Gittelsohn, violinist.
A limited number of advanced pupils will be accepted.
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CHARLOTTESVILLE, VA.—Helen Burch, soprano, gave a concert for the patients of the Blue Ridge Sanatorium recently.

RICHMOND, VA.—A vocal studio has been opened here by George Harris, tenor, who has made many appearances here in recitals.

ALBANY, ORE.—Isabelle Crawford of Chicago has been appointed to direct the music department of the Albany College during the coming year.

DELAWARE, OHIO.—Cedric W. Lemont, composer, has accepted a position on the faculty of the Ohio Wesleyan School as teacher of piano and composition.

SANTA FE, N. M.—Princess Tsianina, Indian mezzo-soprano, sang Cadman's new song, "Tell Her My Lodge Is Warm," at the recent Fiesta Festival.

NEW BRITAIN, CONN.—James V. O'Brien has been appointed organist at the Church of St. John the Evangelist, succeeding John J. Crean, who has become organist at St. Mary's.

EL PASO, TEX.—Consuelo Cervantes, pianist, a graduate of the National Conservatory of Mexico, has been appointed to the faculty of the El Paso Conservatory, directed by Mr. and Mrs. I. N. Corrington.

ONEONTA, N. Y.—Josephine Lauren, soprano soloist for the past two years at the First Presbyterian Church of this city, has accepted a position in Mount Vernon, N. Y., as teacher of music in the public schools.

POLAND SPRING, ME.—Ida Fowler Dawson, soprano, was the soloist in a recent concert, making a fine impression by the beauty of her voice and

her intelligent singing. Her accompanist was Mrs. Carlos E. Pinfield.

REDLANDS, CAL.—The Riverside Military Band, under Conductor Hildurkus, gave a concert recently in the Municipal Amphitheater. Elizabeth Tschudy has returned from a summer in Switzerland and reopened her piano studio.

LITCHFIELD, CONN.—Josephine Jennings Percy, soprano, and Alvin Gillett, baritone, musical director of the First Congregational Church in Waterbury, gave a recital at Laercourt Lodge, with Richard T. Percy as accompanist.

MONITOR, ORE.—The Portland Women's Quartet, under the direction of Mrs. Ella Hoberg Tripp, sang here recently under the auspices of the Nidaros Society. Ruth Heinrich, pianist, and Hazel Maran Clark, reader, assisted.

MILTON, ORE.—The faculty of Columbia College Conservatory gave its first recital of the year recently, when an interesting program was given by Norma Coyle and Mabel Colbert, pianists; Gwen Howells, violinist; Florence Kurth, reader, and A. J. Winther, singer.

TRENTON, N. J.—Sterling P. Sprague, of Allentown, has begun his duties as bass soloist of the First Methodist Church. He is a pupil of Otto Polemann, leader of the Trenton Male Chorus. After twenty-five years of service Mrs. Kendrick C. Hill has tendered her resignation as organist of the Fourth Presbyterian Church.

CENTERVILLE, PA.—The soloists in a program given at the Congregational Church were Margaret Greer, of Titusville, contralto; Frank C. Agar, of Fort Worth, Tex., baritone, and J. Mark Hale, of Chicago, tenor. The program was arranged by Francis Dowler, organist of

St. James Memorial Church, Titusville, who, with Mrs. Hale, was the accompanist.

JACKSONVILLE, FLA.—Mary Noble, four-year-old daughter of Mr. and Mrs. Fred B. Noble, and pupil of Mrs. John Calvin Wells, appeared in a recital at the auditorium of the Women's Club recently, and had to give a number of encores. Her program comprised ten numbers from Campbell's "Cinderella" Suite, and she was assisted by Sara Redavats, reader, and Nancy Stormont.

PORTLAND, ORE.—Eleanor Louise Stockton, who will assist in teaching piano and voice at the Modern Conservatory, and Alys May Brown, who will teach dancing, were introduced by Carroll Day at the first of a series of recitals at the Conservatory. Others who participated in the program were Bernice Lee, Aline Zachrisen, Leon Drews, Sallie Ingersol, Irma Cavanaugh, Janette Glandon, Anita Bell Austin, Maxine Rankin, Pogram Whitworth, Robert Colosky, Alma Cottrel and Lucy Glovanetti.

RICHMOND, IND.—Pupils for the summer term of the Garton Studios of Music and Dramatic Art appeared in a recital in the High School Auditorium, when musical numbers were given by Vera Kinert, Mary McDivitt, Ruth and Pauline McPherson, Elizabeth Mote, Mrs. Walter Sheffer, Mrs. Omar Jones, Tholte Druley, Alan Wallace, Golda Van Tress and Carl L. Walger and three of his pupils, Elizabeth and Clara Mote and Frances Garrett, accompanied by Mary Carman. Readings were given by Loretta Stinetorff, Eleanor Bly and Helen Himes.

JAMESTOWN, N. Y.—Ednah I. Richardson, lyric soprano, pupil of Margaret Hillary, gave a successful song recital at the First Baptist Church before leaving for Rochester to enter the Eastman School of Music. She was assisted in this program by Hugo A. Tulen, violinist, and Harold E. Crissy, pianist. In a recital given by Mr. Tulen at the Norden Club Auditorium, Miss Richardson, Henry Sopkin, violinist, and Mr. Crissy also appeared. The following officers of the Music Study Club have been re-elected: Myra S. Lovejoy, president; Mrs. Leroy Cole, vice-president, and Irene B. Herby, secretary and treasurer.

BRANFORD, CONN.—Hedwig Loth was heard in recital recently at the home of Rev. and Mrs. Theodore A. Fisher at Stony Creek and was assisted by Alice Deegan of New Haven, violinist, and Mrs. Eric Palmer and Eleanor Deegan, accompanists. Genevieve Page presented the following pupils in recital recently: Anna Scholz, Warren Gedney, Ellsworth Harrison, Vernon Gedney, Anna Linsley, Vera Jackson, Marguerite Bean, Eloise Bean, Elizabeth Harrison, William Lyons, Helen Rose, Elsie Loeber, Charlotte Loeber, Donald Harrison, Angelene Lanzo, Florence Grosvenor and Olive Grosvenor.

PORTLAND, ORE.—Mrs. Wm. H. Braeger has been elected president of the Monday Musical Club to succeed the late Mrs. A. R. Mattingly. The other officers are: Mrs. J. Coulsen Hare, first vice-president; Mrs. Tracy R. Grove, second vice-president; Mrs. J. I. Overman, recording secretary; Mrs. B. B. Banning, corresponding secretary; Mrs. Fred Jewett, financial secretary; Elizabeth Johnson, federation secretary; Mrs. J. Lewis Ruhl, treasurer; Florence Youney, librarian; Mrs. Gordon E. Lennox, auditor; Mrs. W. R. May, Mrs. J. H. McLaughlin, Mrs. J. Thomas Leonard, Mrs. Edward L. Clark and Mrs. R. L. Feemater, board members.

PORTLAND, ORE.—The recently organized quartet of the First Congregational Church has made its first appearance at the church services. The quartet is composed of Mrs. Mischa Pelz, soprano; Blanche Stanton, contralto; Robert Blair, tenor, and W. E. Robinson, baritone. Mr. Robinson is also the conductor of the chorus of thirty-five voices. Mrs. F. B. Newton gave an organ recital before each service. The music committee of the First Baptist Church has engaged William Mansell Wilder, conductor of the Orpheus Male Chorus, as organist and musical director for this year, and Margaret Notz as assistant organist. The quartet will consist of Marion Bennett Duva, soprano; Iris Martenson, contralto; Ernest Crosby, tenor, and Mark Daniels, baritone. There will also be a male quartet consisting of Ernest Crosby, first tenor; Sargent G. Patterson, second tenor; Mark Daniels, first bass, and Emil Brams, second bass.

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People And Events in New York's Week

Harry Gilbert to Increase Choral Class

Harry Gilbert has returned to New York after spending the summer in Paducah, Ky. There he had a class of twenty, giving a six-weeks' course in piano. This season Mr. Gilbert will increase his choral class of some twenty selected voices to a choral club of fifty voices, to be known as the New York Ladies' Choral Society. Voice trials for this chorus will be held on Oct. 3 at his studio. Mr. Gilbert is again active as organist and choirmaster at the Fifth Avenue Presbyterian Church, where his choir consists of Louise Hubbard, soprano; Nevada Van Der Veer, contralto; Richard Crooks, tenor, and Fred Patton, baritone.

Klibansky Re-engaged for Memphis Course

Sergei Klibansky, teacher of singing, who is conducting special classes at the Theodor Bohlmann School of Music in Memphis, has been re-engaged for another class next season. Mildred Strickland and Leonora Nuvolini were the winners of the two scholarships offered by Mr. Klibansky. He will return to New York in the middle of October.

Seattle Choral Conductor to Settle in New York

Claud Madden, composer and for the past twelve years conductor of the Amphion Male Chorus of Seattle, has re-

linquished his duties there and has come to New York to take up similar activities in this city. Mr. Madden conducted the Minneapolis Choral Club for many years, and has been associated from time to time with the New York Symphony and other large orchestras. He recently conducted a week's performances of the dramatic version of "Elijah," made by Montgomery Lynch for production in Seattle. Marguerita d'Auria, soprano and pupil of Mr. Madden, has also left Seattle and will make her headquarters in New York in the future. She filled several engagements in New England recently.

Goldmark Excerpts and Hebrew Melodies Given at Capitol Theater

Excerpts from Goldmark's "Queen of Sheba," in an elaborate arrangement for vocalists, orchestra and ballet, were presented on the program of the Capitol Theater, New York, during the week beginning Sept. 24. Erik Bye, baritone, was heard in an aria from the opera and in a duet arrangement of "Kol Nidrei," with Justin Lawrie, tenor. The orchestra played Liszt's Second Rhapsody, with a solo cymbalom passage by Bela Nyary. The principal dancers participating in the Goldmark number were Alexander Oumansky, Maria Gambarelli, Thalia Zanou and Doris Niles. Melchiorre Mauro-Cottone played organ paraphrases of traditional Hebrew melodies.

Augusta Cottlow Opens New York Studio

Augusta Cottlow, pianist, who has been heard as soloist with many of the leading orchestras, has opened a permanent studio in New York and will devote a limited period of time each week to teaching. Her out-of-town engagements are being arranged to interfere as little as possible with her work in the studio.

Percy Rector Stephens Resumes Teaching

Percy Rector Stephens, New York vocal instructor, has returned from his vacation in the Adirondacks and resumed teaching in his studio. His wife, Jeannette Vreeland, soprano, will open her season with a two weeks' engagement at the Charlotte, N. C., festival.

Küzdö Vacation Ends

After a summer's holiday, motoring in the Adirondacks and Canada, Victor Küzdö, violinist, will resume his teaching on Oct. 1 at his New York studio.

Jan Van Bommel Plans Tours

Jan van Bommel, baritone and teacher of singing, will reopen his studio in Carnegie Hall on Oct. 1 after a summer spent in New England and Canada. Mr. van Bommel plans an active concert season, with a tour of the South and a later tour of the principal Canadian cities to follow a recital in New York. Examinations for the annual free scholarship offered at his studio are now being held.

Music of Tchaikovsky, Rossini and Verdi at Riesenfeld Theaters

Tchaikovsky's "Marche Slave" was played as an overture by the orchestra of the Rialto Theater, New York, under the alternate leadership of Hugo Riesenfeld, director, and Joseph Littau, during the week beginning Sept. 24. Pietro Bussi, baritone, sang an aria from Rossini's "Barber of Seville." Victor Herbert's "Badinage" was danced by Lillian Powell and Louise Boslet. At the Rivoli Theater, where the program remained unchanged during a second week's showing of the film, "Manslaughter," the orchestra under Frederick Stahlberg and Emanuel Baer was heard in the Overture to Verdi's "Forza del Destino."

Zerffi Studios Removed to Larger Quarters

William A. C. Zerffi, teacher of singing, has removed his studios to 309 West Seventy-eighth Street, where he has obtained larger quarters to accommodate his increased class. During the summer Mr. Zerffi conducted a class which was attended by many visiting teachers and former students. His regular season will open on Oct. 1, and the monthly musicales which form a part of the studio work will be resumed.

Mandell Spends Summer at Long Branch

Sergius I. Mandell, violinist and teacher, will return to New York on Oct. 1, after spending the summer at his home in Long Branch, N. J., where he has been busy coaching three of his pupils for recitals. During the summer he gave weekly musicales at his cottage, assisted by prominent artists. Owing to the many applications he has received from students, Mr. Mandell is reopening his New York studio earlier than he had originally planned.

New York United Singers and Police Band Give Central Park Concert

A concert was given by the United Singers of New York and the Police Band in Central Park, New York, on Sept. 24. The chorus, under Paul Engelskirchen, was heard in a program of excellent a cappella numbers, and the band played, among other works, the Overture to Lalo's "Roi d'Ys," under the baton of Paul Henneberg.

Leman Opens Studios in Three Cities

J. W. F. Leman, violinist and teacher, has reopened his studios in Philadelphia and New York, and will also teach one day each week in Atlantic City, where he conducted classes during the summer. Mr. Leman will continue as conductor of the Women's Symphony Orchestra in Philadelphia.

Caroline Lowe Back from Pacific Coast

Caroline Lowe, teacher of singing, has returned from a trip to the Pacific Coast and reopened her studio. Ralph Pembleton, tenor, a pupil of Mme. Lowe, sang before the Music Students' League at the Hotel Pennsylvania on Sept. 17. Jewel Bethany, pupil of Edwin Hughes, was the accompanist.

Corradetti Student in Concerts

Carmen Garcia-Cornejo, soprano pupil of F. F. Corradetti, has been acclaimed in Mexico and Central America, where she has been appearing in concert in the principal cities during the summer. She has been heard in Carnegie and Aeolian Hall recitals in New York.

Louise Gérard-Thiers Resumes Teaching

Louise Gérard-Thiers has returned from her trip abroad and has resumed teaching at her New York studio.

NEW SERIES IN COLLEGES

Hunter and City to Give Joint Courses of Educational Concerts

A series of concerts by the Philharmonic Orchestra supplemented by lectures will be given under the auspices of the united music departments of City College and Hunter College this winter. Five concerts will be given in Carnegie Hall and five in the Great Hall of City College, Mr. Stransky, Mr. Bodanzky and Mr. Mengelberg conducting. Dr. Henry T. Fleck will deliver his lectures on Friday evenings at Hunter, and Professor Samuel A. Baldwin on Monday evenings at City College.

In addition, the Adolph Lewisohn Free Chamber Music Course, on Thursday evenings at Hunter College, will be open to students and the public. This course will consist of two periods, one beginning at 7.30 p. m. for students receiving collegiate credit; the other beginning at 8.15 for the public. Well-known artists and organizations are to illustrate the works discussed in the course.

On the first evening of this course, Oct. 5, the New York Trio, consisting of Clarence Adler, piano; Scipione Guidi, violin, and Cornelius Van Vliet, cello, will play the Beethoven Trio in E Flat and other numbers by Haydn, Grieg and Wolf-Ferrari.

Announce MacDermid Musicales

Sibyl Sammis MacDermid, soprano and teacher, will resume on Oct. 8 her fortnightly Sunday afternoon musicales, which she inaugurated successfully last season, appearing in the programs herself at her New York studio. Mrs. MacDermid's concert appearances will not be limited to these musicales, however, as she will fill her usual number of concert engagements out of town. She has resumed teaching her class in voice already.

Gwendolyn Leach Begins Season's Activities

Gwendolyn Leach, coloratura soprano, has begun her teaching at her Brooklyn studio for the season, both in voice and piano. Her concerts are this year being booked by the Closs Lyceum Bureau.

To Give Demonstration of Sevcik Method

Erich Sorantin, a former pupil and assistant to Otokar Sevcik, will demonstrate the Sevcik method in a free recital in Carnegie Chamber Music Hall on Sept. 29. Mr. Sorantin is a member of the faculty of the New York American Conservatory.

Fifty Singers Compete for Marchesi Scholarships

Elizabeth Kelso Patterson, New York singing teacher, heard more than fifty applicants for the two scholarships entitling the winners to three years' study with Blanche Marchesi in Paris. Miss Patterson is still hearing voices for the Kelso scholarship for study in her New York school of singing.

H. R. Humphries Opens a New Studio

H. R. Humphries, teacher of singing, has returned from his vacation in the Thousand Islands and will start his duties at his new residence studio, 320 West Fifty-sixth Street, on Oct. 1.

PASSED AWAY

Walter Edward Brockett

NEW HAVEN, CONN., Sept. 25.—Walter Edward Brockett, teacher of piano for many years, and well known on the concert stage as an accompanist, died recently after a long illness. He studied the organ at the Yale University School of Music, and was the organist at the Christian Science Church until his health failed. W. E. C.

Henry G. Nichols

NEW HAVEN, CONN., Sept. 25.—Henry G. Nichols, secretary of the Musical Protective Association for twenty years, died on Sept. 22, aged sixty-eight years. He was a pianist and bassoon and clarinet player, and a member of the Dorscht Lodge of musicians. Mr. Nichols, who was born in England, spent the greater part of his life in America, and lived in New Haven for twenty-three years. W. E. C.

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Mental Training the Basis of Dunning System, Says Its Founder

Child's Nature Is Constructive and Should Be Developed from Within, Affirms Carre Louise Dunning—Declares Many Teachers Too Diligent with Hands While Minds Atrophy—Finds It Difficult to Secure Exponents of Leschetizky Method

TRAINING of the mind, on the principle that the nature of the child is constructive, is explained as the basis of the Dunning System of Improved Music Study by its founder, Carre Louise Dunning, who says she has received testimony many times from educators in various parts of the country that children learning this system have been singled out in the public schools for their increased efficiency and mental capabilities. The reason for this, she says, is the fact that in the presentation of the Leschetizky method of piano technique, her system is based upon the most approved pedagogic principles. She believes that the nature of the child is constructive, and that training of the mind must precede training of the fingers. She holds that music is a language, and that the child can best understand it upon his own plane of development.

The inspiration of the Dunning System came to her through her twin sons. She was confident that there was nothing better than the Leschetizky method, which she had spent years in mastering, but how could she present it to them in such a way that they would understand? Imitating her movements would not be of any real benefit to them. She wanted to teach them, not merely to tell them what they should do and how they should do it. To have them be natural and retain their individualities was her aim, even though they should not be musicians. Consequently, she set about working out a system whereby all children might know the whys and wherefores of music, and through understanding it, be able to enjoy it.

"Why should the child be taught music in such a way that it becomes a thing separate from himself?" asked Mrs. Dunning. "He has been too much plastered with facts from without. We must get back to the original meaning of the words 'to educate,' and to seek to 'draw out' that which is already within him. The first thing that the Dunning System teaches is that the rhythm in music has a correspondence in the pulse beats of the child. This gives him a foundation upon which to build, for the basis of the system is that the nature of the child is constructive. The building process is done by a series of songs, symbols and games which develop the five things necessary for the fullest degree of accomplishment in any line of endeavor—concentration, application, dispatch, system and efficiency. When these have been developed, is it any wonder that teachers and educators are able to discern which of their pupils are studying the Dunning System?"

While the Dunning System was devised for the teaching of the child, Mrs. Dunning has devoted her energies for a number of years to the teaching of teachers who were seeking better results in their work. Normal classes are held in various parts of the country, two of which, one in New York and the other on the Pacific Coast, are conducted personally by Mrs. Dunning. The others are in charge of assistants who have been trained by her. Her ambition of having at least one normal teacher in each state will soon, she hopes, be realized, since there are now twenty-seven in the United States, five having been added this summer. This year the



Teachers of the Dunning System of Improved Music Study Who Attended the Recent Annual Meeting in New York. From Left to Right: Back Row—Cora M. Raezer, Houston, Texas; Allie M. Barcus, Fort Worth, Texas; Celia F. Grizzard, Waco, Texas. Third Row—Adda Eddy, Bellefontaine, Ohio; Miss West, Oklahoma; Mrs. Travis S. Grimland, Clifton, Texas; Clara M. Lockridge, Mayfield, Ky.; Katherine Brown, Brentwood, L. I.; Isabelle Van Nort, Houston, Texas; Virginia Ryan, New York; Beatrice Eikel, Sherman, Texas; Blanche Bartlett, Trenton, Mo. Second Row—Mrs. T. O. Glover, Waco, Texas; Mabel Bishop, Greenwood, Wis.; Marie Waltman, Corsicania, Texas. Front Row—Mrs. Wesley Porter Mason, Dallas, Texas; Hazel Tuttle, Anderson, N. C.; Mrs. Robbins Ogden, Waterbury, Conn.; Elizette R. Barlow, New Berne, N. C.; Carre Louise Dunning, New York; Louise Harvey, Schenectady, N. Y.; Lois Carter, Vincennes, Ind.; Geneva Wilfley, Maryville, Mo.

annual meeting was held in New York during the August session.

"It is not an easy matter to find a person who can be a good normal teacher," said Mrs. Dunning. "She must have musicianship combined with a high degree of executive ability, and that is not a usual combination in teachers of the old school. It is absolutely appalling how little many of those who come to our classes know about technique. Such fundamental principles as the correct position of the hand and how to secure

a good tone are deep mysteries to them. And this is a condition which exists not only in the outlying districts, but in New York as well. I have searched the city for real exponents of the Leschetizky method, but in almost every case it has been adulterated. They are too diligent with their hands, but permit their minds to atrophy. They tell their pupils merely to practise when mental effort is the only salvation for the piano student. Leschetizky did not advise his students to practise more than four hours a day,

but he taught them how to practise. The fingers are to be used, but the mind must direct them."

Mrs. Dunning feels that her system is long past the experimental stage, for its principles, she says, are endorsed by leading musicians and pedagogues in this country and Europe, and its results are attested by hundreds of teachers. She will leave shortly for the West, where she will conduct a normal class in Los Angeles after the first of the year.

H. C.

REPORT THAT CASADESUS MAY LEAVE FONTAINEBLEAU

American Prize-Winners Take Part in Concert Which Marks End of Conservatory Term

Co-incident with the close of the second successful season of the American Conservatory at Fontainebleau, comes a foreign report that Francis Casadesus, founder and director of the institution, may resign. A dispatch to the New York Times mentions Henri Rabaud, director of the Paris Conservatoire and composer of the opera "Marouf," as possible successor. Decisions regarding the future of the school rest with Paul Léon, Director of Fine Arts, and his committee.

The close of the Conservatory's session was marked by a concert in Paris in which many American students participated. Ellsworth McLeod of Providence, pianist, first-prize winner of last season, was the soloist in a performance of a Schumann Concerto, with the Paris Orchestra, conducted by Jaffroy Harris

of New York. The orchestra was heard in Beethoven's Second Symphony under the leadership of Mr. Harris and Griff Lathrop, the latter also of New York.

Among pupils of Pierre Cheret of the Paris Opéra who gave operatic numbers in costume were: Tess Davidson of Sioux City, Iowa, first prize winner in comic opera at the school, in scenes from "Manon"; Hilda Borkey of Pittsburgh, winner of first honorary mention in excerpts from Massenet's "Werther"; Gertrude Courtney of Spartanburg, S. C., first prize winner in opera, whose voice during her study abroad is said to have been developed from contralto to a dramatic soprano, in numbers from "Damnation of Faust"

and "Oberon"; Rachel Morton Harris of New York, soprano, in a scene from "Salome," and Vivian Hiles of Mason City, Iowa, in a number from "Faust." Miss Hiles was the winner of second prize in opera. Mrs. Harris was awarded a prize in the same class.

Dubuque Teachers Return from Europe

DUBUQUE, IOWA, Sept. 23.—Mr. and Mrs. Franz Otto have returned from a trip to Europe, where they visited Berlin, Munich, Milan and Genoa. They have reopened their studios in Dubuque, and Mr. Otto has also resumed direction of the musical activities of the High School, and as teacher of English and German diction at Wartburg Seminary.

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